

Saturday 14 November 2015

# Amateur Photographer

## Hot wheels!

We reveal our complete guide to photographing cars old and new



Passionate about photography since 1884

# Superzoom shoot-out

Can the new **Canon G3 X** steal the crown from Panasonic and Sony?



## Fieldcraft secrets

Know your subject and  
take better wildlife shots

**NEW YORK STREETS** Extraordinary candid photos of the Big Apple



# D750



24.3  
MEGAPIXEL

51  
FOCUS  
POINTS

TILT SCREEN

BUILT-IN WIFI

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# 7days

## A week in photography



There was a recent comment on the AP forum from a reader who learnt to love shadows because of a particular slide film. It's an interesting idea.

Does the equipment we use influence our style, or does our style influence our choice of equipment? With digital, I've switched from getting it right in-camera to exposing as much as possible to reduce noise and get more detail in shadows. Has your equipment affected the

way you take particular images? Let us know by voting in this week's poll on page 19.

One man whose circumstances have influenced his photography is Matt Weber. With many of his New York documentary images taken while in the driver's seat of a taxi, he has a unique angle and style (see pages 24-28). Speaking of the driver's seat, this week we also show you the different ways to photograph a car, be it old or new, on pages 10-17. **Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



© TREVOR KERR

## He ain't very happy by Trevor Kerr

Nikon D7000, 50mm, 1/400sec at f/2.2, ISO 500

This incredible, if unnerving shot, comes from Trevor Kerr. The black & white format really brings out the graphic quality of the snake's scales, and guarantees that no matter how disconcerted we feel, we can't help but look.

Trevor's ability to capture the reptile in a position where its own body is the framing device (as well as the nice shallow depth of field)

is also a rather notable feature.

'The image was taken at Australia Zoo in Beerwah near Brisbane,' says Trevor. 'We're currently visiting my parents who live in Brisbane and, as fans of the late Steve Irwin, we had to go to Australia Zoo. It's well worth a visit.'

If you'd like to see your images in print upload them to our Facebook, Flickr, Twitter and website galleries.



**Win!** Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Discover More

Calumet Photographic is hosting a series of Discover More open days across the UK that are designed to improve photography skills and knowledge. The open days offer demonstrations from brands including Canon, Nikon, Fujifilm and Manfrotto, with free sensor cleaning and the chance to win Canon kit worth £500. Visit [calumetacademy.co.uk](http://calumetacademy.co.uk).



### Camera appeal

A camera found on Scafell Pike has triggered a social media appeal to track down its owner. The Wasdale Head Inn in Cumbria launched a campaign to trace the owner after a 'very honest person' handed in the camera. The pub posted a photo it retrieved from the device (left). Can you help? Visit The Wasdale Head Inn's Facebook page.

### Winslet to play war ace

Actress Kate Winslet is set to play war photographer Lee Miller (pictured right in Hitler's bathtub) in a new film. Miller's son Antony Penrose welcomed the choice of Winslet for the role, telling *The Guardian*: 'She [Winslet] is gritty, she's funny, she's tender and she's tough.' The news coincided with a new exhibition of Miller's work at the Imperial War Museum in London called Lee Miller: A Woman's War, which is open until 24 April 2016.



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### School photo furore

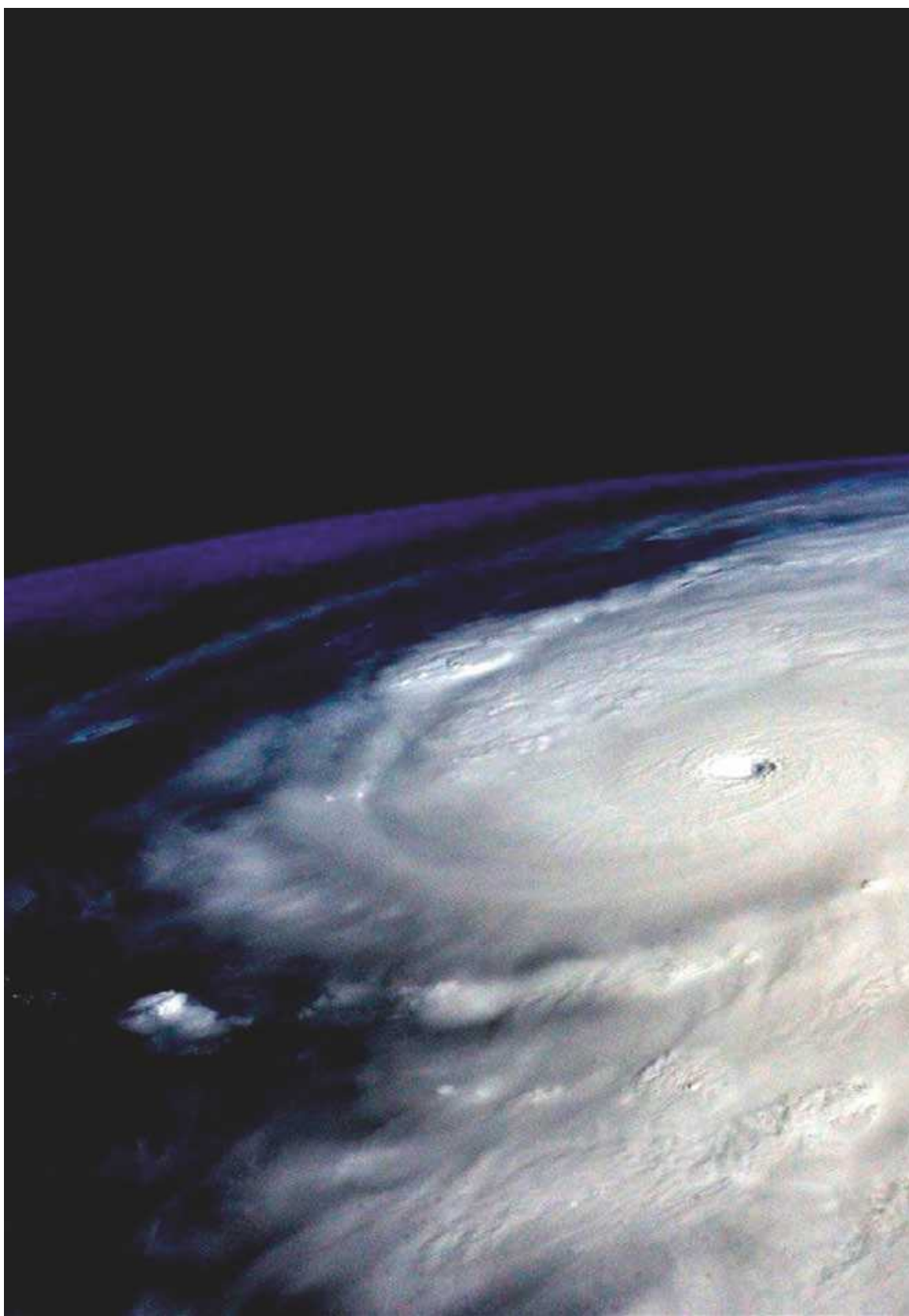
BBC South Today  
21 October at 12:44 - London - UK  
A company which takes school photographs has withdrawn a 'retouching' service after a mother from Worthing complained it sent out the wrong message to children. Alexandria Norman says she was shocked that the service, to soften blemishes and acne, was on offer.

People flocked to BBC South's Facebook page (left) to support a school's photo company

that axed a 'retouching' service after parent Alexandria Norman said the service was 'planting a seed in [a child's] mind about a topic that children shouldn't even be thinking about'. Yellow School Photos said: 'We apologise if our retouch service has caused offence to anyone.'

### First GoPro drone

GoPro has released video footage captured using a prototype version of its first drone. The unnamed GoPro drone is due for release next year. GoPro said the footage was shot on a 'developmental prototype of GoPro's quadcopter and stabilisation system' using GoPro's Hero4 camera. The GoPro drone could pose serious competition for the world's largest consumer drone maker, DJI. To see the video, visit [www.youtube.com/watch?v=JADCZuSOQRU](http://www.youtube.com/watch?v=JADCZuSOQRU).



## WEEKEND PROJECT

### Create Actions

If you like to spend more time taking pictures than you do editing them, then the hours spent in front of a computer screen repeating various steps on a host of images in Photoshop can seem a little laborious. Luckily, though, you can make your own pre-recorded commands in Photoshop to save you time.

Known as a Photoshop Action file (.atn), the file contains a sequence of steps or actions that can be applied in a single hit, transforming your images at the click of a button. For example, there may be a specific treatment you like to apply to your images with a host of adjustment layers - these can be recorded as a Photoshop Action file, saved and then be run on any further images to achieve the same treatment over and over again.

**1** To make your own Actions, open an image and from the dropdown menu select New Action, name it, then click Record. Apply a series of adjustments (not selective ones) before hitting the Stop Playing/Recording button.

**2** Creating an Action doesn't record your screen movements, simply the steps you apply to the image, so don't worry about rushing through it. You can also go back and undo steps if you wish.



# BIG picture

NASA's image of Hurricane Patricia as seen from space

◀ This astonishing image was taken by the International Space Station and shows the awesome might of Hurricane Patricia. The hurricane made landfall on the Pacific Coast of Mexico on 23 October with maximum sustained winds estimated at 165mph. It has since been declared the most intense tropical cyclone ever recorded in the western hemisphere in terms of barometric pressure, and the strongest globally in terms of reliably measured maximum sustained winds. Once it set down, the hurricane uprooted trees, while torrential rain caused widespread flooding and mudslides across Central America, as well as causing damage to the southern-most areas of Texas. In the aftermath, 5,791 marines from Mexico's Naval Infantry Force were deployed to assist with the recovery and rescue efforts.

## Words & numbers

*The eye should learn to listen before it looks*

**Robert Frank**

American photographer  
b 1924

**29%**

Fall in demand for Canon compact cameras for June-September 2015, compared to the same period last year



**3** If you don't want to make your own, you have a couple of options. The first is Photoshop's own selection of default Actions that you can apply to your image, especially if you like mono treatments.

**4** If none of those Actions does the trick, there are a host of Actions to be found on the internet. Simply find the Action you're after, download it (after paying for it if necessary) and install it via Load Actions.

Using Photoshop Actions can speed up your workflow considerably





Nick Hedges is on a mission to meet up with his subjects after more than 45 years



© NICK HEDGES

# Photographer tracks down subjects in iconic pictures

SEVERAL people featured in iconic photographs of Scotland's tenement slums have come forward after housing charity Shelter issued a public appeal.

When photographer Nick Hedges took more than 1,000 images for Shelter between 1969 and 1972, he imposed a ban on their use in Scotland to protect the identity of his subjects.

However, the photographer recently agreed to lift the 45-year restriction, saying he wanted to meet the people again and revisit the areas he photographed.

Launching the project on 21 October, Hedges said: 'It would be wonderful to meet the children I photographed all those years ago and to hear their stories.'

'I often wonder what happened to them, if they went on to lead happy and healthy lives.'

The photographer added: 'When I was commissioned by Shelter to take these photographs, I never imagined that decades later they would still have such impact – none more so than on me personally.'

'The poverty and terrible conditions witnessed shocked me to the core.'

'My hope is that all these years later, by reconnecting with some of those I photographed, I am able to

hear good news of what happened to the families.'

At the time of writing, Shelter told AP it was not yet ready to release details of people who have come forward so far.

Commenting on the project, Shelter Scotland's director Graeme Brown said: 'These photographs are a sobering piece of history, not only for Shelter Scotland, but the nation as a whole.'

'They show us how far we have come in providing safe, secure and affordable housing to the people of Scotland, but also that we must do

more for the tens of thousands of families and individuals still desperate for a home to call their own.'

'Almost 50 years after these pictures were taken, it is a mark of shame that almost 5,000 children in Scotland will wake up tomorrow homeless, often living in cold, damp and dangerous conditions.'

To view Nick Hedges' photos, visit [www.shelterscotland.org/lifeworthliving](http://www.shelterscotland.org/lifeworthliving).

People who recognise themselves, or someone else, in the photographs are urged to email information to [mediascotland@shelter.org.uk](mailto:mediascotland@shelter.org.uk)

© NICK HEDGES



Shelter has not yet released details about the people who have come forward



## Photo app Snapchat in privacy row

POPULAR mobile application Snapchat denied it stores users' photos on its servers after privacy fears emerged over recently revised terms and conditions.

Snapchat, a service favoured by teenagers which claims to have 100 million daily users, hit back at press reports that it now owns all pictures and video. A key feature has been its automatic deletion of images a few seconds after they have been viewed.

But revised rules state that users grant Snapchat 'a worldwide, perpetual, royalty-free, sublicensable, and transferable license to host, store, use, display, reproduce, modify, adapt, edit, publish, create derivative works from, publicly perform, broadcast, distribute, syndicate, promote, exhibit, and publicly display that content in any form and in any and all media or distribution methods...'



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Leica has declined to put a figure on the new AF speed

# Leica 'doubles' AF speed of Leica T CSC

**LEICA** says it has doubled the AF speed of its Leica T compact system camera via a firmware update.

Asked to comment on the AF speed, Leica said it does not disclose actual figures.

Firmware version 1.4 for the Leica T is also designed to speed up the start-up time of Live View to a 'fraction of a second'.

Leica claimed in a statement: 'Touch-screen control has also been optimised and now

offers response times three times as fast, for example in Review mode.'

The update also allows Leica SL lenses to be

used with the Leica T.

At the same time, Leica also confirmed the launch of two new Leica T lenses: a Leica Summilux-TL 35mm f/1.4 Asph (pictured), due out next spring, priced £1,350; and a Leica APO-Macro-Elmarit-TL 60mm f/2.8 Asph, expected out in autumn 2016.

For details of the Leica T firmware update, visit [uk.leica-camera.com/Photography/Leica-T/Leica-T/Firmware-Update-1.4](http://uk.leica-camera.com/Photography/Leica-T/Leica-T/Firmware-Update-1.4).



## Shock rail track photos trigger police appeal

**POLICE** have warned of the dangers of railway-line selfies after groups of people, including a toddler, were seen on tracks in Derbyshire.

Shocking CCTV footage shows adults and children taking selfies and posing for pictures on the railway track at Matlock Bath station, which sees more than 30 trains passing through it each day.

A group spent over eight minutes on the line 'taking photographs and chatting' in one of eight incidents that took place over a single day, according to Network Rail.

Inspector Eddie Carlin from British Transport Police said: 'The photos captured are extremely worrying.

'We are really concerned someone is



© COURTESY NETWORK RAIL

going to get seriously injured or killed at the crossing. Trespassing on the railway is extremely dangerous and can have tragic consequences for those involved.'

Anyone who has information should call British Transport Police on 0800 405 040 or text 61016.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Phil Hall

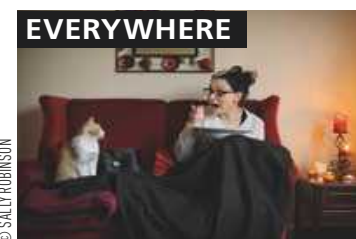


© STEVE GOSLING

### Travelling Light exhibition

Steve Gosling showcases an exhibition of 30 black & white and colour landscape photographs at the Friends Gallery, Theatre by the Lake in Keswick. Steve will be giving a talk on 5 December where he'll show a wide selection of the images taken on his travels. Entrance to the exhibition is free; tickets for the talk are £4.

28 November-20 January 2016, [www.theatrebythelake.com](http://www.theatrebythelake.com)



© SALLY ROBINSON

### Pink Lady Food Photography

The closing date for entries for the Pink Lady Food Photographer of the Year 2016 is 7 February 2016, so there's still time to get your entries in. The competition has a prize pool worth £10,000.

Until 7 February 2016, [www.pinkladyfoodphotographeroftheyear.com](http://www.pinkladyfoodphotographeroftheyear.com)



© PHIL HALL

### Trackdays

A combination of track time for cars and a social event for all car enthusiasts, this is a great opportunity to shoot a range of automotive subjects. Watch expert displays of drifting, and explore the huge array of cars on show at your leisure.

22 November, [www.msvtrackdays.com](http://www.msvtrackdays.com)

### NORFOLK



### Wexhibition

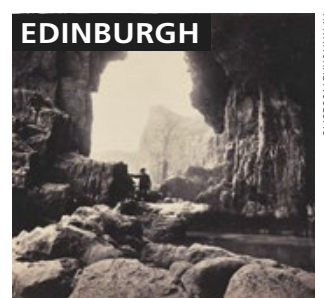
Wex Photographic will be hosting a celebration of staff talent at its third Wexhibition, taking place at the King's Lynn Arts Centre. The exhibition aims to give visitors an insight into the range of photographic talents across the company.

Until 21 November, [www.wexphotographic.com](http://www.wexphotographic.com)

## Photography: A Victorian Sensation

There's only a week or so left to visit this show at the National Museum of Scotland. It looks at the pioneers of photography and discovers how the Victorian craze for the photograph mirrors our own modern-day fascination for recording the world around us.

Until 22 November, [www.nms.ac.uk](http://www.nms.ac.uk)



© HOWARD-LOAKES COLLECTION AT NATIONAL MUSEUMS





# Viewpoint Lars Rehm

With the recent launch of the iPhone 6s and 6s Plus, is Apple doing enough to keep on top of the mobile imaging game?

Since the very beginnings of mobile photography, Apple's iPhones have been the devices of choice among the most dedicated practitioners of this new form of taking photos. iPhone cameras simply used to be better than the cameras on competing devices which, combined with a superior imaging app selection, resulted in the iPhone and iOS operating system's leading position in mobile photography.

However, recently, this lead has started to shrink. Many observers were sceptical when last year Apple launched the iPhone 6 and 6 Plus, without significantly upgrading the 8MP imaging sensor that had been in use since the iPhone 4s. But Apple demonstrated that software is one of the company's core strengths, and thanks to excellent image processing and clever use of technology, despite the inferior pixel count the iPhone 6 offered very good camera performance. It arguably wasn't the best, though.

Now the 6s and 6s Plus have been revealed and, despite a resolution bump to 12MP and the addition of 4K video, the camera spec again looks average at best.



The new iPhone 6s and 6s Plus have 12MP cameras and 4K video

## 'Many of the reasons for Apple's popularity are unrelated to camera specs or even image quality'

And with the competition moving forward at a fast pace, it appears Apple hasn't been able to make up for the underwhelming technical specification with superior imaging software. Thanks to larger, higher-resolution sensors and improved processing, the top-end models from the likes of Samsung, Motorola, Sony and LG have left the new iPhones behind. The iPhone 6s actually only took the number ten spot in the renowned DxOMark Mobile image quality ranking, achieving the same score as its own predecessor, the iPhone 6, and Samsung's almost two-year-old Galaxy S5.

So is Apple doing enough to keep on top of the mobile imaging game? The answer is *just*, and for now. Many of the reasons for Apple's popularity among mobile photographers are unrelated to camera specifications or even image quality. Instead, many users value the Apple camera's ease of use and the iOS eco-system's expansive choice of imaging apps. With its premium build quality and cutting-edge design, Apple devices undeniably have a certain 'want-to-have' factor, and, just as with interchangeable-lens cameras, once you've bought into a system and spent money on apps and accessories, it becomes harder to switch.

So for now, Apple doesn't need to be too worried about a mass defection to alternative platforms, but the community will certainly have an even closer look at how the next iPhone's camera compares to its competitors.

**Lars Rehm** is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm

## New Books

The latest and best books from the world of photography. By Oliver Atwell



© WALKER EVANS

### Walker Evans: Depth of Field

Prestel, £55, hard cover, 408 pages, ISBN 978-3-79138-223-4



IN THE pantheon of great American photographers, it's perhaps Walker Evans who stands taller than most. His influence across the world of photography can be seen to this day, most notably in the genres of street photography

and location portraiture. Evans' ability to draw the extraordinary from the everyday has been near unequalled in all the years since his death. This stunning volume from Prestel does ample justice to the legend's work, and succeeds not just because of its reproduction of his more famous works, but also because it takes the time to explore those images that have perhaps been overshadowed, such as his pictures taken in Florida's Gulf Coast. This is a vital volume for anyone serious about the history of photography and the history of that sprawling melting pot we call America. ★★★★★

### The Black Dogs Project

By Fred Levy, Race Point, £16, hard cover, 128 pages, ISBN 978-1-63106-088-5



IT'S A SAD fact that 'Black Dog Syndrome' exists. This is a term that refers to the phenomenon of dogs with black fur being the last to be adopted and the first to be euthanised in rescue shelters. This led to The Black Dogs

Project, a blog that went viral in 2014, and attempted to highlight this strange phenomenon. The man behind the blog was photographer Fred Levy, who has spent a great deal of time photographing these dogs in an attempt to show just how appealing (and adorable) they can be. The Black Dog Project really is a more than admirable project that has led to a seriously heart-melting book. It should go without saying this is one for the dog lover in your life. Maybe it will even inspire them to go out and adopt a beautiful black dog. ★★★★★

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99





# WIN a place on our street photography workshop with two of the UK's best street photographers



**J**oin Fujifilm and Amateur Photographer on November 18th with a very select group of readers to try out the latest Fujifilm X-Series cameras on a street walk in the heart of London's West End under the expert guidance of professional photographers Matt Hart and Kevin Mullins.

Successful applicants will be issued with the latest Fujifilm X-Series cameras including the fabulous X-T1 and X-T10, as well as the choice of lenses to try out, for a street walk around the West End's hotspots, whilst picking up professional tips and techniques from the two of the UK's finest street photographers. Refreshments will be provided and everyone will leave with a goody bag

**When: November 18th**

**Where: Central London/ West End**



**X-Photographers**  
**FUJIFILM**



## KEVIN MULLINS

is an award-winning wedding and street photojournalist with a passion for people watching. He shoots with the small, Fujifilm mirrorless

cameras and always with natural light only. He was the first Fujifilm X-Photographer in the wedding area and shoots exclusively as a documentary / candid photographer. Weddings are where Kevin plies his trade, but as he says, really it's just "people being people – they happen to be at weddings". His wedding and street work feed into one another - candid street photography is his training ground for his successful wedding photography. He runs regular photography workshops and seminars across the UK & beyond



## MATT HART

is Street and Event Photographer based in Liverpool. He is an official Fujifilm X Photographer; a Formatt Hitech featured Artist and

the founder of The Fujiholics Social Media Group. Matt is passionate about Street Photography, he has developed the skill to observe and be virtually invisible, letting the world carry on around him without affecting the scene. The subject is unaware. Matt keeps the system and process as simple as possible so as not to over complicate the task. This is why he has chosen the Fuji X system for his professional work which helps him to achieve his style. Matt runs Street Photography workshops and courses around major UK cities passing on his techniques in

To enter this fantastic competition visit [www.amateurphotographer.co.uk/fujixperience](http://www.amateurphotographer.co.uk/fujixperience)



**E**ven if you only have a passing interest in cars, you've probably flicked through the pages of glossy car magazines and looked on enviously at some of the striking car photography on display.

Of course, not all of us will have access to an Aston Martin or Ferrari, but that shouldn't put you off. We're going to show you how it's possible to get great shots, regardless of the car you have, while there are also a number of events that will let you get up close to a host of impressive vehicles.

## Panning

FOR CREATING a sense of speed and movement in a car shot, panning is invaluable. It's one of the best ways to convey motion, and you're not restricted to a specific car, as you can apply this technique at motoring events or simply by sitting next to a suitable section of road.

You may have had a go at panning in the past, but it's worth a recap. Panning is where you follow your subject with a slow shutter speed to blur the background, but keep the point of interest sharp as the subject passes in front of you.

The shutter speed you opt for will depend on the car's speed, so be prepared for a bit of trial and error. A good starting point for a car travelling at 30-40mph is around 1/80sec, although shooting in daylight conditions will often mean dropping the ISO down to 100 or 200, and stopping the lens down to f/11.

### Focusing

Opting to use your camera's AF can produce mixed results – if it gets it right, it can't be faulted, but you may find that your camera can misfocus or settle on the wrong point of the car. An alternative is to focus on a point in the road where you know the car is going to pass, then switch to manual focusing. As you'll probably be

ALL PICTURES THESE PAGES © PHIL HALL



Events like the Goodwood Festival of Speed are great places to try panning



shooting at a relatively large depth of field, you can ensure your focusing is spot-on and concentrate fully on your positioning relative to the car.

### Positioning

Where possible, you want to get as far back as you can from the passing car, while also ensuring you have plenty of space in the frame as it passes – this will also be useful later when cropping as you may want to tilt the image slightly to accentuate the sense of speed.

Avoid moving your feet, so position them slightly apart facing forwards, using your torso to twist from left to right as you follow your subject. As the car approaches, follow it in one smooth, fluid movement, only firing the shutter once the car is close enough. Don't be disheartened if you don't get it bang-on first time – panning requires plenty of practice and patience.



# Chasing cars

You don't need to own a supercar to shoot striking automotive shots, as **Phil Hall** reveals



Be prepared to put in practice time in order to refine your panning technique

## Tracking

While panning requires you to move your lens at the same speed as a moving vehicle passing in front of you, an alternative is to shoot alongside it in a secondary moving vehicle. As with panning, you'll need to shoot with a slow enough shutter speed to introduce that feeling of movement, but by matching the speed of the two vehicles, the car you're shooting remains pin-sharp. However, this shouldn't be tried on public roads.



Tracking from another car can provide excellent results



## On location

CARS don't always have to be moving for successful automotive photography – a static location shot can be just as striking, and the set-up is just you and the car. The location you choose is really dependent on the car you have, so whether you opt for urban and industrial or rural and quaint, it needs to complement or contrast with the styling and age of the car you're shooting. Wherever you decide to shoot, though, it's important to check whether you are allowed to do so.

Once you've got the location sorted, you need to think about lighting. You can opt for natural light, or you might want to think about injecting some additional lighting such as off-camera flash to really light up your subject.

While dedicated location lighting is

useful, you'll still be able to do this effectively with one or two flashes, along with some lighting stands and modifiers. Results can be very impressive, especially if you purposefully underexpose the background by a couple of stops and get the flash spot-on the car – a combination that makes for a striking look.

While you can go for a wider view, a telephoto can also be a useful option. Get down low on the ground – even try lying flat – as the compressed perspective will produce a dramatic image. Try a three-quarter view of the car and think about tilting the angle to add a little more purpose to the shot. Shots from a higher elevation also work well, as it's an angle that we don't often view a car from. You may be able to find a higher spot to shoot from, but as this isn't always possible it's worth taking a small step ladder with you.

The background you choose will play a crucial part in the final image

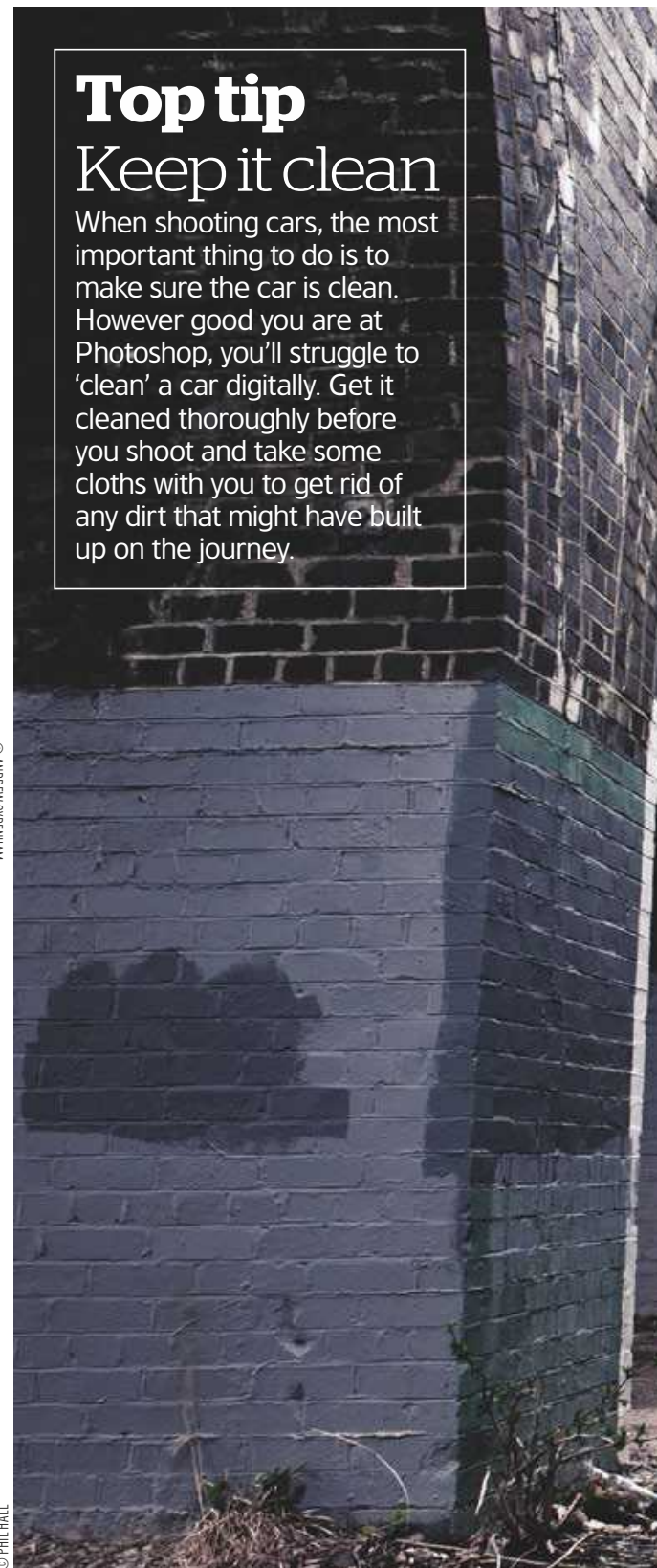


© ANDREW SUDMAN

© PHIL HALL

## Top tip Keep it clean

When shooting cars, the most important thing to do is to make sure the car is clean. However good you are at Photoshop, you'll struggle to 'clean' a car digitally. Get it cleaned thoroughly before you shoot and take some cloths with you to get rid of any dirt that might have built up on the journey.



## Details and interiors

RATHER than trying to shoot the whole car, take a different approach and focus on interesting details, as more often than not these are what makes a car unique. Arm yourself with a standard zoom, or a fast prime like a 35mm or 50mm if you have one, and gradually move around the car looking for points of interest. This could be a badge, a radiator grille or simply a curve in the bodywork, but once your eyes are drawn to a spot, look to get the best angle, whether that's getting down low or to the side.

The car you shoot doesn't have to be in pristine condition, either (although it does need to be clean) – more often than not a car that looks like it's had some faithful use will make better subject matter. Just be careful when working close to the car as you'll need to keep



Work your way around the car looking for points of interest



© PHIL HALL





When shooting in some locations, make sure you get permission first

an eye out for reflections, especially if the car is dotted with chrome. Weather also plays an important part – an overcast day can work really well as the soft diffused light means you’ll avoid hard shadows, while the warm glow of early morning or at the end of the day can add an extra element to your shot.

### Interiors

As with the outside, you may want to focus on specific details, opting for a fast aperture to not only put the background in relief, but also to shoot at workable shutter speeds when shooting handheld.

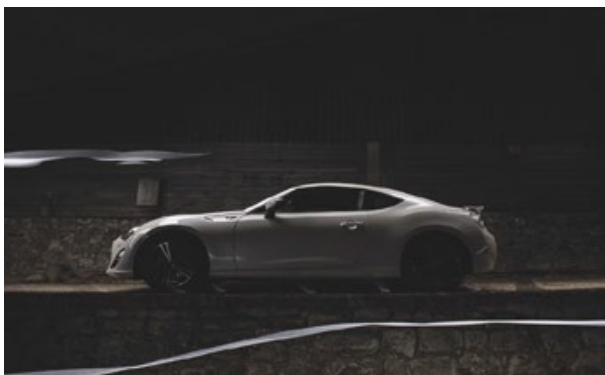
Alternatively, you might want to achieve a brighter, airier look. A large piece of white card (A1 or A0 size will do the job and can be found in art shops) is perfect for lighting shadows, while some remotely triggered flashguns do a good job of sculpting light.

A wideangle lens will be necessary when shooting interiors



© ANDREW S DENHAM





Work on individual elements of the car for each shot, then merge the images into a single photo

ALL PICTURES THESE PAGES © PHIL HALL. CAR SHOWN (GT86) KINDLY SUPPLIED BY TOYOTA GB

This final composite image is made up of four separate shots



This shot was constructed from multiple images lit with a single flashgun

## Painting with light

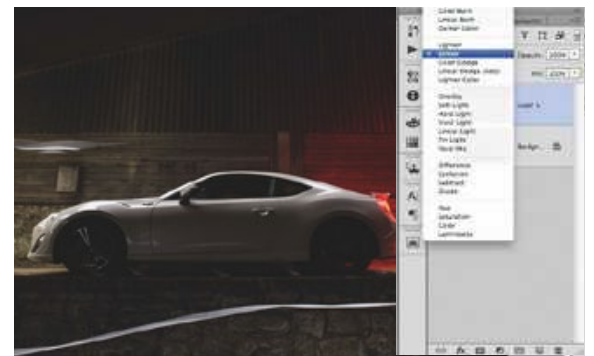
ALMOST like modern-day pieces of sculpture, cars lend themselves perfectly to painting with light, as it really allows you to reveal the shape and form of the bodywork. You don't need a huge amount of expensive kit, either, as a flashgun or torch will do a decent job to get the ball rolling. For more control, though, you can look at using an LED panel. For this shot (left) we used the Gloxy Power Blade that has 298 LEDs grouped together in a strip, but there are a range of options to suit all budgets. While different light sources will produce slightly different results, the principles for a successful shot remain the same.

### The basics

Pick your background. In this case we opted for an old farm building to contrast with the clean, defined lines of the car, but an urban background could work just as well. Also remember that you need to consider the amount of ambient light in the area – you want as little as possible,



## STEP-BY-STEP GUIDE



### 1 Select images

Once you've selected the images you want to use, batch convert the raw files in Lightroom or Photoshop. Then, with an ambient headlight shot working as your background layer, paste in another image and change the Blending Mode to Screen.



### 2 Layer mask

You may want to hide some elements of the image, so with Layer 1 selected, create a new Layer Mask and with a black Brush, run over the areas to you want to remove. You can then look to add your next layer.



### 3 Fill to black

Some layers don't need a Screen Blending Mode. Instead, apply a Layer Mask filled Black before using a White brush to reveal certain areas – in this case we only wanted to have the wheels show in this layer. Continue until you're happy with the look.



otherwise it risks encroaching on the scene and ruining the image.

Once you've got your location sorted, it's time to set up. If you can, bring a friend to help out. Not only can they collaborate on the shoot (life's a lot easier with someone firing the shutter), but it's always good to have some company if you're working in the dark at night.

With your camera placed on a tripod, working in the dark can make focusing tricky, so get your friend to throw some light on the car while you set the focus. Once you're happy, lock it off and then dial in the exposure. Set the ISO at 100-200 and then, as a starting point, set the aperture at f/11 and an exposure at 30secs.

Unless you're extremely lucky, you're not going to get the perfect shot in a single capture. Instead, you want to build up elements of the shot that can then be merged later in Photoshop, so it makes sense to pick out the elements you want to work on. One could be the cabin, another could be the side panels and another the wheels, while you might also want to bring in elements of the background. If you want to include the head and tail lights, do this separately first. Then switch them off and start your light painting. Try to keep your movements as smooth as possible and shield them from the lens. Once you've taken a variety of shots, it's time to pack up and head home to blend them together.

## KIT LIST

### ◀ Gloxy Power Blade

With a long beam of solid and neutral light, this is a great piece of kit to use for illuminating a car.



### ◀ Flashgun

While not quite as precise as an LED light, your humble flashgun can still deliver decent results.



### ◀ Torch

If you don't have any LED lights, try using a torch for a similar effect, although be prepared for a slightly warm result.





The car mount uses suction cups to form a bond with the car

## Using a car mount

IF YOU want to take things a little further, you can look at using a camera rig. By temporarily fixing a rig to the car in this way, you're allowing the camera to move at an identical speed to the car, introducing motion blur into the shot while keeping the car pin-sharp and adding a real sense of movement to the image.

You'll find camera rigs in all shapes and sizes, but a popular choice is to use a couple of Manfrotto pump cups, Manfrotto super clamps and a telescopic pole with a Manfrotto magic arm attached, onto which you can then lock the camera. Because you're shooting relatively close to the car, you'll need a fairly wide focal length – something like a 16-35mm on a full-frame DSLR fits the bill perfectly. That's not forgetting a whole lot of faith as you let your camera kit dangle from the car as it moves along. But don't worry, it won't actually be travelling that fast. More on that in a moment.

### In use

When setting up a shot with a rig, front or rear three-quarter images tend to work best, although you should discount detail in front or rear shots. Just remember that there is no getting away from having the rig appear in your shot and it's going to have to be removed later in post-production. One thing you can do to make life easier in Photoshop is to position the camera upside down so the telescopic arm

is rising from the camera, as it's much easier to clone a pole out against a sky or background than it is to have to rebuild sections of the bodywork.

This can make composition a little tricky, especially as you'll potentially be working at awkward angles. However, this is where live view becomes extremely useful, as it makes it much easier to frame your shot. Once you've got your focus, it's best to lock it off in manual to avoid the camera's AF shifting focus inadvertently when shooting.

### Shutter speeds

Just like panning, getting the right shutter speed is the real key to the success of the final image. You need to be slow enough to introduce blur into the shot, but not so much so that you risk compromising image sharpness.

If you're shooting in daylight, start by dropping your ISO down to 100-200 and in shutter priority mode, experiment with shutter speeds of 1/15-1/60sec as a starting point. You'll find that the car only needs to be moving at around 5-10mph to introduce blur and make it appear as if it's travelling much faster. If you're struggling to achieve a balanced exposure – it may be too bright, for instance – pop a neutral density filter on the front. When it comes to night shooting, try a shutter speed of around 1-1.5sec as this will render lights as long light trails.



The final shot, once the car mount has been cloned out in post-production

© PHIL HALL, CAR SHOWN (GT86) KINDLY SUPPLIED BY TOYOTA GB



### KIT LIST



#### ◀ Hague SM11 telescopic mount rig

You can build your own rig from individual parts, but Hague's all-in-one solution is a great option at £276.



#### ◀ Manfrotto Magic Arm

The Manfrotto Magic Arm with a super clamp (£112) offers a bit more flexibility when it comes to framing your shot.



#### ◀ Trigger

To fire the shutter as the car moves along, a remote release is essential. Happily there are numerous options available on the high street.





## Avoiding vibration

With a long telescopic arm protruding out from the car, it will be no surprise to hear that vibration can become an issue, introducing loss of sharpness in the image. Some photographers like to attach guide lines from the telescopic arm to the corners of the car for extra stability, but simply holding the camera as the car moves can help. It is important to look for smooth roads and make sure the car maintains a consistent speed.

Alternatively, rather than shooting with the engine on, you can simply push the car to minimise the effect of engine vibration. If you try this and you're still having trouble with unwanted vibrations, one trick is to shoot a static shot and then blend it with the moving image later.

Finally, triggering the shutter. You can use a remote trigger such as PocketWizard Plus III (see left) or, if your camera has one, you can use its intervalometer to fire a series of shots in quick succession as the car moves along.



Rather than shooting with the engine on, you can push the car to reduce vibration



## Circular Filters

The ND1000 is our award-winning, 10 stop long exposure filter! By far the most popular filter at SRB!



### ND1000 Filters

★★★★★ - Photoplus Mag

46mm...£22.50	62mm...£27.00
49mm...£23.50	67mm...£28.50
52mm...£24.00	72mm...£29.50
55mm...£24.50	77mm...£32.50
58mm...£25.50	82mm...£37.50

"Best Value" in Photoplus Big Stopper Group Test

### Circular Polarisers

Sizes: 25 to 86mm

49mm...£16.75	67mm...£18.00
52mm...£17.00	72mm...£19.00
55mm...£17.00	77mm...£21.00
58mm...£17.00	82mm...£26.00
62mm...£17.50	86mm...£33.50

### ND Fader Filter

★★★★★ - AP Magazine

46mm...£26.00	62mm...£32.00
49mm...£27.00	67mm...£35.00
52mm...£27.50	72mm...£36.00
55mm...£29.50	77mm...£39.00
58mm...£31.00	

4 stars from AP Magazine for Quality & Value

### UV Filters

Sizes: 25 to 105mm

46mm...£10.95	62mm...£13.95
49mm...£12.95	67mm...£14.95
52mm...£12.95	72mm...£15.95
55mm...£12.95	77mm...£17.95
58mm...£13.95	82mm...£19.95

### ND Filters

Sizes: 27 to 82mm

46mm...£17.00	62mm...£21.00
49mm...£17.00	67mm...£23.00
52mm...£18.00	72mm...£26.00
55mm...£19.00	77mm...£28.00
58mm...£20.00	82mm...£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

### ND Grad Filters

Sizes: 40.5 to 82mm

46mm...£16.50	62mm...£20.00
49mm...£17.00	67mm...£21.00
52mm...£18.00	72mm...£21.50
55mm...£19.00	77mm...£22.50
58mm...£19.50	82mm...£24.50

4 Grades: 0.3, 0.6, 0.9, 1.2

The SRB ND and ND Grad Filters have been listed in Amateur Photographer's Top 10 Landscape Accessories

## More Circular Filters...

Size information at our website - SRB-Photographic.co.uk

Infrared Filters	from £17.50
Skylight Filters	from £12.50
Black & White Filters*	from £14.00

\*4 Types: Red, Yellow, Green, Orange

Colour Grad Filters* from	£14.00
Star Effect 4-Point from	£14.00
Star Effect 6-Point from	£14.00

\*3 Types: Blue, Sunset, Twilight

## Square Filters

### NEW! Pro Filter Holder

Aluminium Filter Holder

A Size	£19.95
P Size	£24.95
P Size W/A	£24.95



### NEW! Pro Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£34.95
A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95



### Square Filter Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00
Adaptor Rings	£4.95



### Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£24.95
A Size Filter	£39.95
P Size Starter	£24.95
P Size Filter	£39.95



Starter Kit: 1 Filter Filter Kit: 3 Filters

## Individual Square Filters

A & P Size Resin Filters

0.3 Full ND	£13.50
0.6 Full ND	£13.50
0.9 Full ND	£13.50
1.2 Full ND	£15.95
0.3 Soft ND Grad	£13.50
0.6 Soft ND Grad	£13.50
0.9 Soft ND Grad	£13.50
1.2 Soft ND Grad	£15.95
0.3 Hard ND Grad	£13.50
0.6 Hard ND Grad	£13.50

0.9 Hard ND Grad	£13.50
1.2 Hard ND Grad	£15.95
Circular Polariser	£26.00
Blue Grad	£13.50
Sunset Grad	£13.50
Twilight Grad	£13.50
Black & White Filters	£13.50
4x Star Effect	£13.50
6x Star Effect	£13.50
P Size Diffusion Filter	£12.50

0.3 ND Glass Pro	£29.95
0.6 ND Glass Pro	£29.95
0.9 ND Glass Pro	£29.95
ND Glass Pro Set	£79.95



5 stars for build, image quality & value for money. April 2014

## Close up Lens Sets



Sets include:  
1+ Lens  
2+ Lens  
4+ Lens  
10+ Lens

★★★★★  
Photoplus Best on Test 90% rating

52mm...£17.00	67mm...£21.50
55mm...£18.00	72mm...£23.00
58mm...£19.00	77mm...£24.50
62mm...£20.00	

## Step Rings

Prices from £4.95

Thread size ranges: 37mm - 105mm

All sizes available online

## Auto Extension Tubes

Set of three extension tubes

★★★★★  
Digital Photo Mag, 2015

Canon EOS...from	£29.95	Nikon	£54.95
Canon EOS-M	£49.95	Pentax Q	£49.95
Micro 4/3	£49.95	Sony Alpha	£54.95
Nikon 1	£49.95	Sony NEX	£49.95

## Lens Adaptors

Camera	Lens	£	Camera	Lens	£
Canon EOS	to M42	£16.95	Micro 4/3	to Nikon	£29.95
Canon EOS	to Nikon	£22.95	Micro 4/3	to Nikon G	£34.95
Canon EOS	to Nikon G*	£39.95	Micro 4/3	to M42	£29.95
Canon EOS	to Pentax K	£24.95	Micro 4/3	to Olympus OM	£29.95
Canon EOS	to Olympus OM	£24.95	Micro 4/3	to Minolta MD	£29.95
Canon EOS	to Con/Yash	£24.95	Micro 4/3	to Leica R	£29.95
Canon EOS	to Leica R	£22.95	Micro 4/3	to Leica M	£29.95
Canon EOS	to Leica M	£24.95	Micro 4/3	to Sony Alpha	£34.95
Canon EOS	to Canon FD	£44.95	Micro 4/3	to Pentax K	£29.95
Canon EOS-M	to Canon EOS	£29.95	Micro 4/3	to Canon FD	£29.95
Canon EOS-M	to Leica M	£29.95	Micro 4/3	to Con/Yash	£29.95
Canon EOS-M	to Nikon	£29.95	4/3	to M42	£17.95
Canon EOS-M	to Canon FD	£29.95	4/3	to Con/Yash	£22.95
Canon EOS-M	to C Mount	£29.95	4/3	to Leica R	£22.95
Canon EOS-M	to M39	£29.95	4/3	to Nikon	£22.95
Canon EOS-M	to M42	£29.95	4/3	to Olympus OM	£22.95
Fuji X	to M42	£24.95	4/3	to Pentax K	£22.95
Fuji X	to Leica M	£29.95	Pentax	to M42	£18.95
Fuji X	to Nikon	£29.95	Pentax	to Nikon	£44.95
Fuji X	to Canon EOS	£29.95	Pentax	to Sony Alpha	£44.95
Fuji X	to Olympus OM	£29.95	Pentax	to Canon FD	£44.95
Fuji X	to 4/3	£29.95	Sony Alpha	to M42	£15.95
Fuji X	to Canon FD	£29.95	Sony Alpha	to Minolta MD	£44.95
Fuji X	to Con/Yash	£29.95	Sony Alpha	to Nikon	£44.95
Nikon	to M42	£24.95	Sony Alpha	to Pentax K	£44.95
Nikon	to Canon FD	£44.95	Sony Alpha	to Canon FD	£44.95
Nikon	to C Mount	£32.95	Sony NEX	to Canon EOS	£29.95
Nikon 1	to M42	£24.95	Sony NEX	to Nikon	£29.95
Nikon 1	to M39	£22.95	Sony NEX	to Sony Alpha	£34.95
Nikon 1	to Nikon	£29.95	Sony NEX	to Olympus OM	£29.95
Nikon 1	to Canon EOS	£44.95	Sony NEX	to Pentax K	£29.95
Nikon 1	to Pentax K	£29.95	Sony NEX	to Leica M	£29.95
Nikon 1	to Leica M	£39.95	Sony NEX	to Leica R	£29.95
Nikon 1	to Leica R	£37.95	Sony NEX	to Canon FD	£42.95
Nikon 1	to Con/Yash	£23.95	Sony NEX	to M39	£23.95
Micro 4/3	to Canon EOS	£29.95	Sony NEX	to M42	£23.95

\*with aperture control

NEW!

Can't find what you're looking for? With our on-site engineering factory we can help!

## Lee Filters

### 100mm System



Foundation Kit  
£59.95

Adaptors Rings	from £20.00
Professional Kit	£115.00
Upgrade Kit	£78.00
ND Grad Sets	£199.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99
Landscape Polariser	£173.99

### Lee Seven5



Seven5 Holder  
£59.50

Adaptor Rings	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£65.00
Little Stopper	£68.00
Polarisers	£190.00
Deluxe Kit	£460.00

### Lee SW150



SW150 Mark II Holder	£150.00
Nikon 14-24mm Adaptor	£90.00
Canon 14mm adaptor	£90.00
Sigma 12-24mm Adaptor	£90.00
Samyang 14mm Adaptor	£90.00
Tokina 16-28mm Adaptor	£90.00

more adaptors online

## Accessories



Camera Spirit Levels	from £3.50
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainleeves Pack of 2	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £8.95
Angled View Finder	£39.95



Lightning Sensors	£64.95
Lens Pen	£4.95
Selfie Stick	£7.95
Bluetooth Remotes	£4.95
Cleaning Kits	from £5.95
Dust Blowers	from £3.50
Cleaning Solution	£4.95



Microfibre Cloths	from £1.50
Ollclip Lenses	from £59.95
Lens Pouch	from £8.50
Deluxe Lens Pouch	from £11.95
Circular Filter Pouch	£5.95
Square Filter Wallet	£9.95
Square Filter Case	£1.95

## OpTech

EZ Comfort Strap	£9.99
Gotcha Wrist Strap	£9.99
Tripod Strap	£19.99
Utility Strap - Sling	£19.99

## Tripods

Onit Carbon Fibre Tripod	£179.95
Onit Carbon Fibre Monopod	£39.95



## Caps & Hoods

Lens Caps	£3.95
Body Caps	£3.50
Rear Lens Caps	£3.50
Petal Hoods	from £10.95
Rubber Lens Hoods	£4.95

## Self Take Kits

DSLR Kit	£34.95
Compact Kit	£24.95
Angled Kit	£34.95
12" Vinyl Cable	£7.50
20ft. Air Release	£12.50

## Shutter Releases

DSLR Bracket	£24.95
Compact Bracket	£19.95
Angled Bracket	£24.95



# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

## LETTER OF THE WEEK

### Camera vs phone

Like Lars Rehm (AP 24 October), I too do much more photography with a smartphone, in my case a modest 13MP on the Samsung Galaxy Note 3. My Canon DSLR mostly sits at home in its case. I carry my phone in my pocket pretty much all the time, so when I see a photo opportunity it's there to grab at a moment's notice.

Indeed, I'm reminded of a notable photographer's advice on how to get great shots, 'f/8 and be there'.

However, although modern sensors are constantly improving, pursuit of pixel count above all else has left an issue with image quality – especially when using very small sensors and lenses. Even the best-quality sensor is at the mercy of the lens. It seems to me that the tiny lens size will always limit quality on phone cameras, and there's no solution to that problem. Nor can you do what you can with an interchangeable-lens

system, and get a better lens if the stock item is inadequate.

**Austin Shackles, Carmarthenshire**

**These are all good points, Austin. We've started reviewing more and more lenses as there seems to be a real appetite for them. In the entry-level and enthusiast camera categories, there seems to have been something of a plateau in terms of image quality, and instead of upgrading cameras people are looking at lenses to offer something extra.**

**Smartphone lenses are small, but then so are the sensors, so it's relative. As phones get thinner I wonder how manufacturers will be able to increase**

**the sensor size and resolution, and keep lenses at a reasonable size. Of course, the talk is of being able to plug in modules to upgrade the camera.**

**Devices such as the DxO One, Sony QX cameras and Olympus Air already offer this facility, but perhaps we need something smaller and more convenient**  
– Richard Sibley, deputy editor



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.  
[www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Top tech

I just wanted to drop you a line to say how much I've been enjoying *Amateur Photographer* recently. It can't be easy producing consistent high quality in a weekly magazine! I have particularly enjoyed Jeremy Walker's articles, which are well written and bring a lighthearted style to a subject that has an often unrecognised, but nonetheless nuanced technicality to it. As a

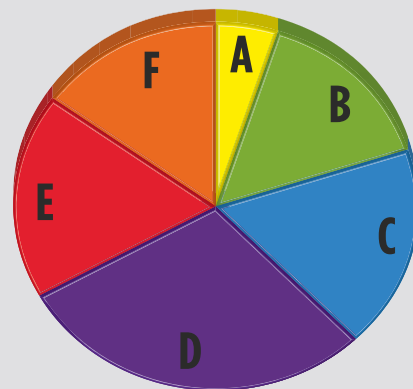
mainly wildlife photographer, I've been appreciating the greater depth of these articles.  
**Dr Robin Glaze, via email**

**Thanks! We like to mix up the content and contributors as much as possible so there's something for everyone, and so that you hear the thoughts, opinions and advice of as many different types of photographers as**

**possible – Richard Sibley, deputy editor**

### Jump the Q

When the Leica Q was first announced, it immediately leapt to the top of my 'most desirable' list. That must be more than a month ago, although it does seem longer. The yearning was made worse when your comparison between the Leica Q and the Fujifilm



### In AP 24 October we asked

On average, how much time do you dedicate to photography each week, including everything from taking photos and editing, to reading magazines or online articles?

### You answered...

A Up to 1 hour	5%
B 1-2 hours	15%
C 3-4 hours	18%
D 5-10 hours	29%
E 10+ hours	18%
F 24+ hours	15%

### What you said

'Like a good many photographers, my hobby is hampered by having to work five or more days a week'

'I don't think the range of options in the poll go nearly high enough, especially for those of us who are enjoying retirement and can spend time on our hobbies. I reckon I spend well over 60 hours per week on photography and related activities'

'I never leave home without a camera. If I see something I like, I'll start recording it. When I feel like posting a picture, I do so. No time "dedicated" to it'

### This week we ask...

Has your camera equipment ever affected the way you take images?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **[www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine)**. Forum members can also enter via the Forum.



The cover published in AP 24 October is from 6 July 1955. The winner is John Palmer, whose guess was closest to the correct date.



➤ X100T – also on my list – was published and you gave the Q five stars (AP 24 October).

However, if I had the funds could I actually buy a Leica Q? It would appear not. In an exercise of futility I occasionally check a range of websites and I haven't yet found one with stock. Now why do manufacturers do this? I wish they would only announce equipment to the public when stock is available; the current situation is just cruel.

By the way, I can't afford the X100T let alone the Q – I just like pressing my nose against the toyshop window!

**Bill Winward, Wiltshire**

**Most manufacturers and stores take pre-orders on cameras the moment they are announced. As is often the case with highly popular models, the initial batch that is manufactured and shipped around the world often only fulfils these pre-orders. It can be a few weeks or more until another shipment arrives.**

**The Leica Q is a really stunning camera, but it should be a very considered purchase because of its expense. I would urge people to think about**

**what benefit the camera will offer over its competitors, and whether these features will improve our pictures – Richard Sibley, deputy editor**

## Film memories

Chris Thurman's recent letter (AP 24 October) may have brought back to AP readers of a certain age memories of the Adox range of black & white films.

Adox was the film of choice for many photographers in my local camera club in the late 1950s and early '60s. I believe the film was originally manufactured in Germany in 1952 before being sold to DuPont USA in 1962. It in turn licensed manufacturing rights to Efke, a company in Zagreb, which was then in Yugoslavia.

If I remember correctly, there were two or three black & white films in the range, all very slow by today's standards marked up with a DIN speed rating.

The version I used was around 25 ASA and exposed at 20 ASA when developed in a home brew. I purchased a cheap set of balances to weigh out the three chemicals involved. The local chemist, who was also a camera club member, obliged those who did not possess a balance.

The developer was easy and cheap to make up, and produced razor-sharp negatives on the many rolls of Adox film that passed through my treasured old Rolleicord twin-lens reflex. After more than 50 years the formula is etched in my mind. We derived a great deal of pleasure making up our own chemistry in those far-off days.

So would I like return to the days of film and wet chemistry? As I sit back at my computer, insert a 16GB memory card into it and shout down to the wife for a coffee – not on your life!

**David Horner, Leeds**

**Ha ha! The darkroom. Yin and yang. A peaceful reflective haven and a place of darkness full of nightmares! Where memories come to life before your eyes, or are destroyed by air bubbles, dust, fogging, light leaks or spent chemicals. Hours spent spotting out marks, or flattening prints left too long in the dryer. And the smell of chemicals on your hands for days. Oh, I do miss it sometimes, as I sit drinking coffee and take a break from editing my images in Lightroom – Richard Sibley, deputy editor**

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### Tamron SP 45mm f/1.8 Di VC USD

Damien Demolder tests Tamron's first premium fixed-focal-length lens

### Epic landscapes

Landscape Photographer of the Year 2015 finalist Damian Shields explains how he takes his stunning images and reveals his favourite locations

### Laowa 15mm f/4

We test the LX FX 15mm f/4 Wideangle 1:1 Macro lens that combines extreme wideangle macro with shift capability

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We show you how to reveal your subject's character in portraits





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but this  
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you to  
think visceral.”

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# Why digital film?

In the second of our series on shooting video, we look at different video formats, and discover what a **digital film camera** can add to your production

**I**n the first part of this series we looked at making the jump to shooting digital film, but now it's time to start getting down to the nitty-gritty and to demystify some of the terms you'll come across.

While it may seem like there's a minefield of acronyms and numbers to learn, the key concepts are quite easy to understand.

The different file types have different characteristics and use different compressors to code the video footage. Just like when shooting still images, the higher the compression, the smaller the file is, although the image quality suffers as a consequence.

## Compression

Perhaps the most common compression format is H.264. Chances are if you have a DSLR, CSC or even a compact camera released in the last few years, it will record 1920x1080 resolution video using H.264 compression. The vast majority of consumer cameras that use H.264 compression capture the colour detail in 8-bit. This is the same level of colour detail as that in JPEG images.

From experience, photographers know that a lot of detail can be lost in the highlight and shadow areas of JPEG images. As we talked about in part one of this series, when it comes to colour grading the footage you have recorded, 8-bit video has very little flexibility. If you haven't recorded the detail, and it isn't in the file, there's unfortunately nothing you can do.

## 10-bit and 12-bit

Professional digital film cameras will use 10-bit, or even 12-bit codecs. It's these cameras that are used to record the films and TV shows we watch. The extra bit-depth means that professional filmmakers can change the look and feel of their footage by adjusting the colour, as they have much more information. This extra information allows you, the filmmaker, to make all the decisions about which details are kept.

The advantage of 10-bit compression is that rather than having just 256 levels, for each red, green and blue channel, there are instead 1,024 levels. The result is that there's much more detail in this ProRes footage in terms of colour details, and in the subtleties of graduated tones. If you've ever noticed colour banding in video

**'With 13EV dynamic range... you're actually getting cinema-quality footage'**  
**Sean Tucker**



A model such as the Blackmagic Cinema Camera offers huge advantages over a DSLR

footage of blue skies, this is usually the result of a low bit rate.

Now imagine what 12-bit footage looks like, as each RGB colour has 4,096 different levels. This is a huge amount of detail and is exactly what a digital film camera can capture.

## Shooting raw

Footage of this quality is generally saved in CinemaDNG raw format. Just like a still DNG raw, CinemaDNG records 24 or 25 DNG raw images every second, depending on the frame rate you've chosen. You can edit the image sequences in Lightroom, just as you would standard raw images. However, a program like DaVinci Resolve, developed for digital film, will allow you to not only edit, but



8-bit DSLR video

In this image you can see large blown-out highlight details and solid black in the man's hair







The Zacuto Z-Finder is perfect for the Pocket Cinema Camera

also grade entire sequences – it's a lot less painstaking than having to make adjustments across each individual frame.

You'd think that the power needed to record ProRes or CinemaDNG digital film would be way out of reach for the average enthusiast, but the Blackmagic Pocket Cinema and Blackmagic Cinema Cameras are both capable of recording this high level of video, and are priced at £679 and £1,359 respectively.

### Dynamic range

Finally, the dynamic range of a sensor is also vital. It's this range that decides how much detail the camera can capture in highlight and shadow areas. Typically, most small CSC and DSLR cameras can only record around 7-10EV dynamic range and, due to the compression, highlights are clipped and shadows get crushed.

With 13-15EV dynamic range, digital film cameras make the most of the information and detail captured by the sensor.



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12-bit raw video

Shot in 12-bit raw,  
there's plenty  
of detail and  
no blown-out  
highlights or solid  
areas of black

Sean's 'run-and-gun' kit means that he can get the cinema-quality footage you'd expect from a far larger camera



## Sean Tucker

Sean is a photographer who's recently started shooting more digital film for his clients and himself

'I ALWAYS carry a little sling bag around with me that holds the little Pocket Cinema Camera [pictured], a Panasonic Lumix 12-35mm lens, an ND filter, a Zacuto Z-Finder, and a little portable Manfrotto tripod that I can screw in and also use as a handle, or put on a table,' says Sean.

'That little "run-and-gun" kit really is incredible. You're actually getting cinema-quality footage out of that camera.

'You'll read a lot about the 13 stops of dynamic range, which normally you'd need a much bigger, much bulkier and much more expensive camera to get. This camera is going to give you all that dynamic range.

'A lot of people have been disappointed, as they'll grab the camera and shoot with it, and say that the initial footage looks flat and grey, almost washed out. But it's supposed to be. It's giving you a blank canvas to take into your editing program, and work hard at colour grading and styling it exactly like you want it. If you pick up a standard camera all your blacks are crunched, all your highlights are blown to white and the colour is already hard-baked in, the saturation is already there. You can't really do a lot with that footage.'

**To see the full interview with Sean visit**  
[www.amateurphotographer.co.uk/blackmagic](http://www.amateurphotographer.co.uk/blackmagic)



# Time and the City

**Matt Weber's** unflinching photographs of New York City are a perfect portrait of a shifting urban landscape. He talks to **Oliver Atwell** about the methods behind his work

**F**or a city that's been endlessly mythologised, the spirit, perhaps even the true face, of New York has always eluded strict definition. The city is a cultural Chinese whisper, a shape-shifting entity where one's experience of the streets rarely matches those of your neighbour. Author Don DeLillo has his version, one full of conspiracy and political intrigue. JD Salinger

has his, where all adults are phonies and the ducks have vanished from the ponds. Jay McInerney's is chock full of hedonistic yuppies and cocaine-fuelled magazine writers. Then there are photographers such as Saul Leiter and William Klein, who were both able to capture New York's kaleidoscopic palette.

Over to former cab driver Matt Weber, whose ongoing documentation serves as perhaps one of the most vital current records we have. Matt's beautiful and unflinching street photography lays bare the strange schizophrenia of a city where everything is happening at once. In one shot, two lovers embrace unashamedly in the street (see left), while in the next frame a young child on a bicycle calmly gazes upon the gun in his hand (see pages 26-27). Matt's project is one that breathes, one where the smells and sounds of its subject almost seem to haemorrhage from every frame. The images stretch back in time and reveal the changes that have slowly taken place across the city.

'I noticed on Facebook, and on various other social media platforms, that my older pictures of



Left: 'Midnight Kiss,' date unknown

Harlem and Times Square are usually the ones with the most likes,' says Matt. 'A photograph that's very boring can become a topic of great interest 30 years in the future. The parked cars and the signs on the stores, which are long gone, make many people very nostalgic for their youth. I remember buying my first pack of smokes for 50¢. Pizza was 25¢. How can someone not long for those days? The answer is crime. Back in the "good old days" you had to put up with getting mugged. A couple of my girlfriends back in the 1970s were raped. I'm not saying







there's no crime today, but it has diminished considerably. All the people longing for the old Times Square porn theatres should just recall the fear of walking the streets at night.'

#### Taxi driver

When asked about his background, Matt says: 'Photography was just a hobby when I was a kid. I shot on Kodak Tri-X and Kodachrome back then. That was around 1969-72. Then, as a teenager, I got sidetracked and found myself up to no good. It would have been great to

photograph all the crazy stuff I did, but there's no going back. In 1984 I got tired of seeing all these unbelievable things in New York City and not being able to record them. That was when I dove right back in.'

One of the most interesting aspects of Matt's life is tied up with his former career. For years during the 1970s he worked as a New York cab driver, cruising the streets and soaking in the city's often-surreal atmosphere. This period was vital in that it taught Matt a few things about the

**Above: 'The Unknown Soldier-Marine,' Times Square, 1989**

residents of New York City.

'While driving a taxi in the 1970s when New York was quite dangerous, I learned to form quick studies of the people I allowed into my taxi, says Matt. 'I literally had just a few seconds to decide if the people were a possible threat to me. In 1988, I think 34 taxi drivers were killed. It was far more risky to drive a cab than to be a policeman. I learned that many poor people would tip me a lot more than rich ones. The old cliché "you can't judge a book by its cover" certainly applies to judging people.'







➤ You'll never cease to be surprised by how kind some people are while, at the same time, others can be so mean and selfish.'

### Sharp shooter

Everyone has their own philosophy when it comes to photography, although street photography seems to be the genre that inspires the most debate, particularly when it comes to methods. Looking through Matt's images, it would be tempting to see him as the kind of photographer who stalks through the streets shooting from the hip. Actually, the reality isn't quite that straightforward.

'I make a big deal about not shooting from the hip,' says Matt. 'Garry Winogrand, the legendary street photography, always took a peek through his viewfinder. That may surprise people, considering the tilted images he's famous for. When I take a picture of a person, I want more than just their torso. A single person fits nicely in a vertical frame. From the hip, most shots are a little bit off and that may satisfy some people, but it just leaves me feeling angry at myself.'

'Of course, my approach has its downside, too,' Matt adds. 'The amount of threats I've received are too numerous to count, and it does get ugly sometimes. I guess I could just ask people for permission and

Above: 'Flag, Rainy Night,' Times Square, 2012

Above right: 'Boy with the Silver Gun,' date unknown

Right: 'Homeless Cripple and Jesuit,' 2011



do street portraits, but then that's not what I want my pictures to be about. I might consider approaching a person if they have a cool tattoo or something [that stands out], but most of the time I won't.'

The thing that perhaps strikes the viewer about Matt's images is that on the surface they appear a little rough around the edges, but a closer inspection reveals that great care has gone into every frame and composition. The images appear almost effortless, which is perhaps the sign of a natural photographer.

'I used to attribute most of my success to luck,' says Matt. 'A few years ago, I realised that I am talented enough to take some credit for my better work. That said, luck is undeniably still a huge





## CAMERAS IN THE CITY

Matt Weber on the kit that has helped him in his career



'FOR THE first 15 years (1985-1999), I used the Canon AE-1 and F-1 with a 50mm and a 200mm lens,' says Matt. 'Then I bought a pair of Leica M6s. In 2014 I was struggling to come up with \$500 per month for film, so my friend Mike Peters taught me how to use a digital camera. I now feel comfortable and have found it to be very liberating. I can take several pictures of anything when the faintest inspiration hits – and if the pictures stink, it's not a problem. I've been using a Panasonic Lumix DMC-GX8, which just came out. Its 20 megapixels are more than adequate, and it's not a heavy SLR. I miss the Leica's viewfinder, but the cost of the M240 is just not in my current budget.'

## 'I'm content to still photograph the city and its eight million stories'

sure crime isn't happening.'

These days, Matt is able to make a living from his images. Much of his older work finds its way into documentaries and magazines. The sales of his prints, too, have steadily started to increase. Perhaps most impressively, Matt saw himself as the subject of a 2012 documentary called *More Than the Rainbow*.

'My friend Dan Wechsler asked me if I'd like to make a movie with him,' says Matt. 'It sounded like it would be fun, even though we'd be taking a long shot that it would ever be accepted into film festivals. I didn't think it had a chance, but Dan worked very hard on the film for at least five years. In the end, it received a lot of great reviews. I hope it makes its way onto Netflix, as it's a film that photographers really like, and also one that can be appreciated by people who just like great documentaries.'

### Now and then

The great thing about a place like New York City is that there's no shortage of things to shoot. As

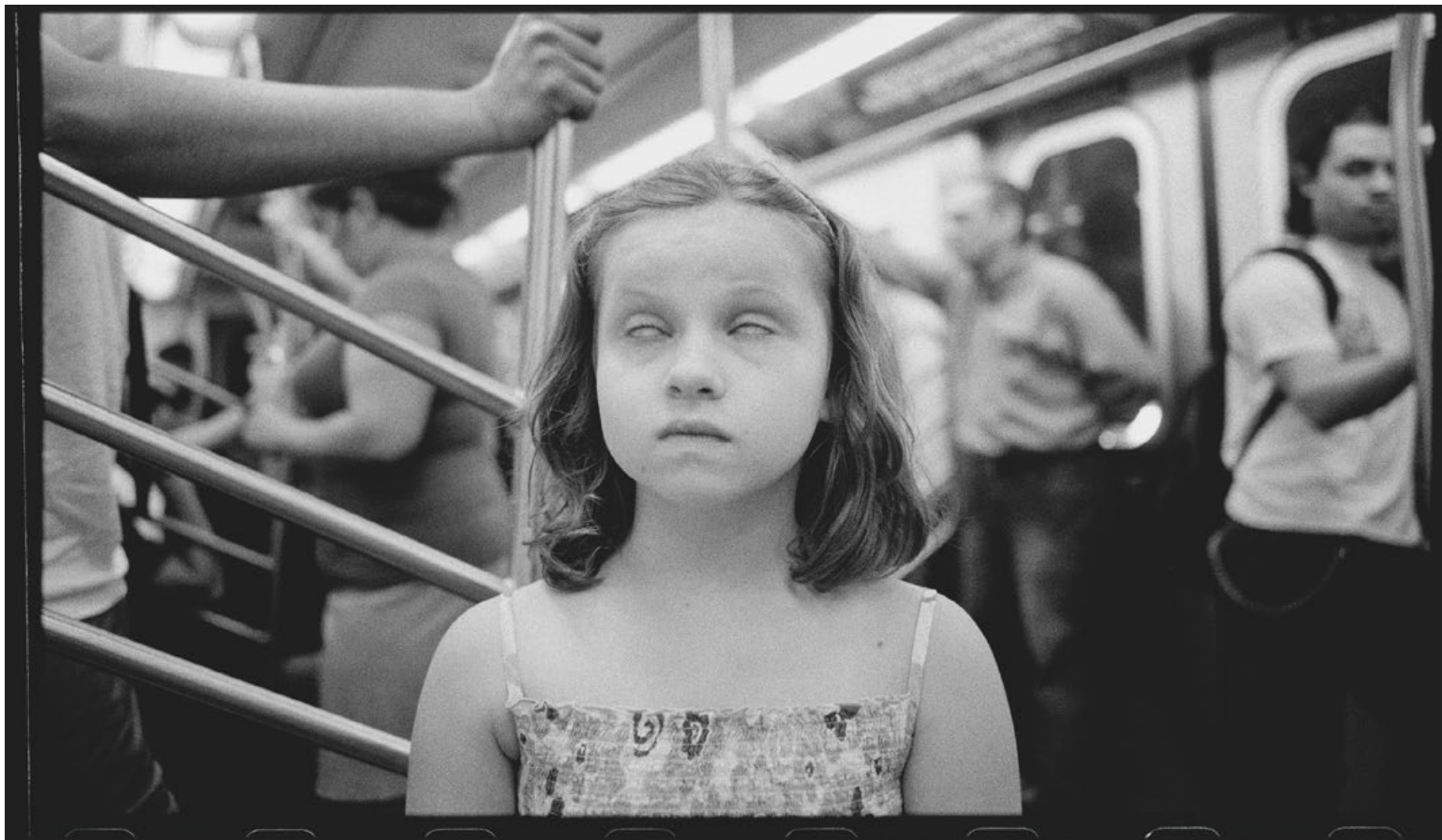


factor, as the strange events and arrangements of people on the street are completely beyond my control.'

Any street photographer who's been working for as many years as Matt has will tell you that, after a while, you learn to reconfigure your perception of your everyday environment; you essentially train your awareness and become more receptive to ideas.

'It's a strange thing to notice, and watch everything and everyone all the time,' says Matt. 'It's like you can never just relax and let down your guard. I am always looking, and I guess that's something I can no longer control. It's like an off-duty cop. He never stops watching people; he's always looking to make





➤ Matt says, 'I'm very content to continue photographing the city and its eight million stories.' The city never stands still. It's always changing, and Matt is there to catalogue the new and the old.

'When I was young in 1975, anyone, including artists, could afford an apartment,' says Matt. 'There were four-room railroad flats renting for \$90 a month in Hell's Kitchen [midtown Manhattan]. If you wore shoes and had the cash in your hand, a super would hand you a set of keys, and you had a place to live, just like that. You could always figure out a way to pay your rent when it was \$3 dollars a day, and you had plenty of space to work on your art. Today you had better be working for Goldman Sachs if you're young and want to live here.'

New York City is one of the most photographed places on earth for good reason. Like London – in fact,

like any major city – the world in microcosm is laid bare: all forms of life, all forms of culture, they're right there in front of you. Old buildings, ones full of vital cultural history, aggressively rub shoulders with young upstart architecture. The city is a time capsule, but perhaps not for long. New York is at real threat from the shiny boot of gentrification stomping it into a flat, beige monoscape. With that in mind, the preservation of its visual records is of utmost importance.

'The most obvious place where the change is overwhelming is on the Bowery [south Manhattan],' says Matt. 'What for almost a century was the gathering place for the poorest of the poor, and a major population of alcoholics, is now as sought-after a real-estate location as almost any. Glass towers are popping up on there and the whole Lower East Side like mushrooms.'

**Above: 'The Exorcist', 2010**



Matt Weber is a photographer living in New York City. You can view more of his images at [www.mattweberphotos.com](http://www.mattweberphotos.com)

But that's not to say poverty is vanishing from the city. Matt has lived there long enough to know that gentrification does nothing more than paper over the cracks. In the tradition of photographers such as Jacob Riis and Lewis Hine, Matt is much more interested in documenting the lives of those living on the periphery of the city's consciousness.

'There's a new generation of young people in their teens and early twenties who are now on the street and without homes,' says Matt. 'Most of them come from other cities. They allow themselves to become very dirty and that may offer them some protection. Many have dogs. The new rich and young New Yorkers are being driven around town in their Uber cars, and I have to say I don't find them very interesting to photograph. I'm pretty sure they don't mind.'

AP

## MATT WEBER ON THE INFLUENCE OF ANSEL ADAMS

AS WELL as Garry Winogrand and Robert Frank, Ansel Adams is a photographer Matt identifies as being a primary influence on his own photographic work.

'Ansel Adams published three books on how to be a photographer,' says Matt, *The Camera*, *The Negative* and *The Print*. Those three books were invaluable to me. In 1984

you had to learn how to use the darkroom, and also how to use filters and master manual exposure if you expected to become a competent photographer. Of course, today that's not the case. Thirty years ago, the slower learning curve made sure that being a photographer was something a person really wanted to become. Today, a kid can buy

a fancy camera on the high street or wherever, and within a few days technically fantastic pictures will begin to pile up on their computer's hard drive. I suppose beginner's luck may convince someone that they have found their calling. I guess that's a good thing even though, in my opinion, it was a little harder in the "old days".



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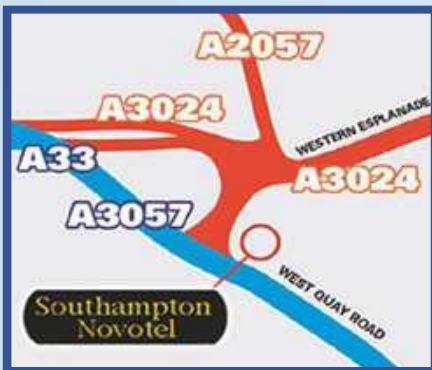
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## Paul Hobson

After more than 20 years as an environmental science lecturer, Paul packed it all in to move into wildlife photography full time. He loves travelling around the

world, but definitely prefers working in the UK – the demands on the photographer are harder, but the rewards greater. [www.paulhobson.co.uk](http://www.paulhobson.co.uk)

# Field tips

Good field skills are essential, says **Paul Hobson**, if you want to produce some great photographs of our British wildlife



Foxes are active around dawn, so daylight shots of them are possible

ALL PICTURES © PAUL HOBSON

You can either stalk or lie in wait for brown hares, but do your field work first to identify their favourite runs

**W**ildlife photography in the UK has never been easier. With only limited wildlife knowledge or field skills, you can amass an incredibly impressive portfolio of some of Britain's most iconic animals. In our time-constrained modern world, workshops and pay-as-you-go hide set-ups provide a great way to get face to face with some stunning creatures like pine martens, ospreys and red squirrels. However, for many photographers, while these can produce incredible images, something is missing – originality and the challenge!

### Know your subject

Wildlife photography is unlike any other photographic genre. The best wildlife photographers are excellent naturalists with a great set of field skills first, and photographers second. Many believe you can only be a good wildlife photographer by having a deep love and respect for all wildlife. That means you should want to learn about, get to know and watch your chosen subjects as much as possible, which helps build up your own set of field skills. The best way to learn and acquire skills is by getting out there with an experienced wildlife photographer. If this isn't possible,





you'll have to gain the skills by research and trial and error.

'Fieldcraft' is a simple term to describe the ability to approach, get close to and photograph an animal without causing it stress. It may be that the animal has no idea you're even there. In other cases it's fully aware of your presence but, because you have approached it in a sensible way, it's comfortable with you in sight and will behave naturally as you take images. There's no one-size-fits-all formula for all species, but there are many common ideas that generally work in most situations and with most animals. ➤



## Top tip

THE FIRST shot you take as you get close to your subject is often the most important. It's easy to get excited and blast away at your highest frame rate, hoping to get an image before the animal flees to safety. However, with a bit of care and by using the silent mode (many modern DSLRs now have this option), you should be able to judge exactly when to take this shot. The key is to watch the animal carefully and choose a moment when it's distracted, such as when it's feeding. Hopefully, it then won't notice the shutter noise and you can build up images over the ensuing hour or so, eventually being able to switch to the highest frame rate (which is the loudest).





Dusk is often the best time for shots of insects

## Research

The first thing you need to do before starting is to research your chosen subjects. Let's say you've chosen foxes and badgers. At first glance, both would seem to be similar animals with the same sensory awareness of their world, which in part dictates how you approach them as a photographer. Both have an amazing sense of smell and hearing, but while foxes have excellent eyesight, badgers are positively myopic. This fact is important when you work with either species. Rural foxes are incredibly wary and you'll almost certainly need a hide or full camo clothing so there's no chance of them spotting you.

Badgers, on the other hand, cannot really see you if you stay still, are downwind and wear sensible dull-coloured clothing. The key issue is not to cut a skyline where your silhouette/shape and movement could be easily detected. This means that a hide isn't really necessary. Another difference is their activity cycle. Foxes will often be active during the night and into dawn, so daylight shots are achievable. Badgers, on the other hand, tend to be far more nocturnal, so you may have to use flash to get your images.

Knowing how an animal reacts to the weather is another factor that's worth researching. Both foxes and badgers, as is the case with many mammals, don't like windy weather, since they can't rely on their hearing, and they often emerge later and are far more wary.

## Approach or wait?

One thing you'll have to consider is whether you approach the animal or let it come to you. If you intend to approach, you'll have to master the art of stalking. There are many aspects to consider here, such as what you wear, how long you have to get close, whether you carry your camera or take it in a bag, how close you'll need to get, whether you intend the animal to see you the whole time or if you want to approach and work completely unseen, and how the

Badgers' poor eyesight and nocturnal habits mean you won't need to use a hide and can often use flash



animal displays anxiety and stress if you make a false move or get too close.

The starting point is to spend time watching your chosen animal at a distance and learn about when, where and how it operates in its habitat. The alternative to stalking is to lie in wait, either hidden in vegetation or in a hide.

One mammal with which you can adopt either method is the brown hare. Hares love feeding and running around their favourite fields at dawn and for the first few hours of daylight. They then tend to move to their form, where they hunker down and snooze for the rest of the day. If you've done your field work, you'll realise they have favourite runs, often along the sides of hedges or through tracks in crops. By moving in before dawn, you can lie down

with your camera on a beanbag (or small sledge with a tripod head) at the end of a hedgerow. You don't need camo clothing, although it won't do any harm. Then you wait. If you're lucky (and you will be eventually), a hare will run along the hedge towards you. The alternative is to stalk the hare in its form. By belly crawling at an angle (not straight at it), you can get fairly close and take images as it lies there. Be careful that you don't cause it to get nervous and bolt across the field, though.

As a rule, most animals are more relaxed if they approach you, whether you're in a hide or in view. The art and joy of field work is to work out where to wait, then, with a great feeling of anticipation, hold your breath as the animal works its way towards you.

AP

Paul's new book *Wildlife Photography Field Skills and Techniques* focuses, (often at a species level) on the field skills needed to find, get close to and photograph British mammals, birds, herptiles (reptiles and amphibians), invertebrates and plants. The book (RRP £16.99) is available from his website at [www.paulhobson.co.uk](http://www.paulhobson.co.uk)

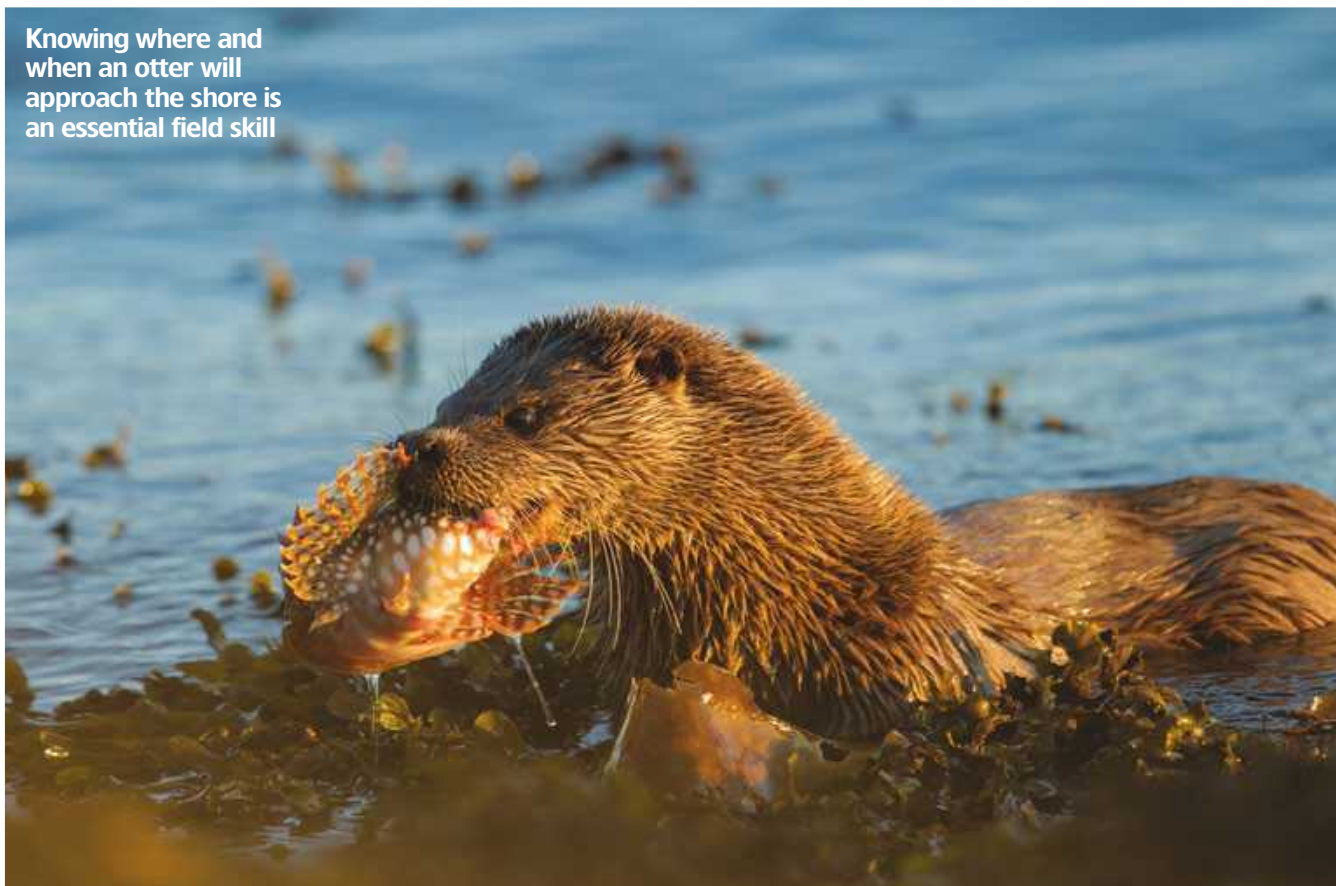




## Otters

OTTERS offer a great photographic challenge as good field skills and natural history knowledge are essential. Watching otters fishing at sea isn't hard, but how do you know where and when they will head for the shore? The key point is the size of the fish or crab an otter catches. If it's small, the otter will merrily chomp away while still at sea. However, if it's a big fish or crab, the otter will swim with it to shore, so the idea is to get into a position on the shoreline back from the sea's edge but within your camera's range. You can move quickly if the otter dives, but if it swims on the surface you'll have to stalk it, paying attention to the wind direction, and making full use of any cover such as boulders and seaweed humps.

Knowing where and when an otter will approach the shore is an essential field skill



### KIT LIST



#### ▲ Long telephoto

For most birds and larger mammals, I choose a 500mm so I can get the maximum working distance, which keeps the animal relaxed.



#### ▲ Macro

For invertebrates, reptiles and amphibians, I usually use my 180mm macro lens, as I will with many plants.



#### ▲ Hides

I use a chair hide if I'm only putting it up and down on the day, and have a selection of box and dome hides if I need something a little more durable and permanent. I always have an old blanket with a plastic backing for situations where I may have to lie in wait for hours.



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## WILDLIFE WATCH

# Red squirrels

The red squirrel is one of the UK's most photogenic animals and now is the perfect time of year to capture them, says **Andrew Mason**



Snow can provide an atmospheric setting for photographing the red squirrel



ALL PICTURES © ANDREW MASON

Squirrels feed on seeds, fruits, berries, fungi, green plant material, lichen and invertebrates

### KIT LIST

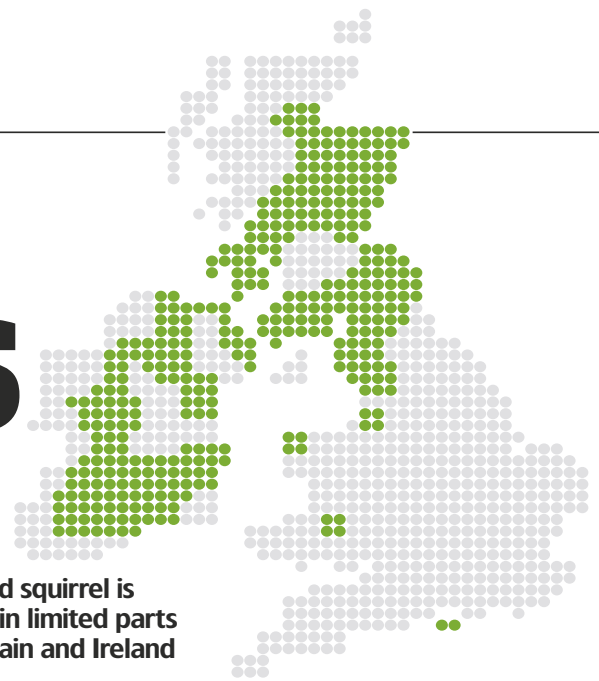
#### ◀ Lenses

As encounters with red squirrels can be brief, a telephoto zoom (200-400mm f/4) will allow you to vary composition quickly without moving position. A wideangle lens, such as a 16-35mm, placed on a remote camera with a wireless trigger, will allow you to take images showing red squirrels in their environment.



#### ◀ CamRanger

Wireless remotes, used with a smartphone or tablet, allow real-time monitoring of a subject and remote camera control.



The red squirrel is found in limited parts of Britain and Ireland

## About the red squirrel

The red squirrel is the only native squirrel found in the United Kingdom and Ireland. There are around 160,000 of them.

- **Location** Found in parts of Scotland, northern Cumbria and Northumberland, and parts of Ireland. Isolated populations can be found in Wales, North Yorkshire, Durham, Lancashire, Brownsea and Furzey Islands, the Isle of Wight and Jersey.
- **Size** Adult size is 35-45cm from head to tail, weighing 220-435g, with males larger than females.
- **Nests (dreys)** Red squirrel dreys are found in trees close to the trunk or in branch forks typically 6m above ground level.



### Andrew Mason

Andrew is a full-time professional nature photographer. His work is widely published and has been used in books, magazines and calendars, and by corporate and government clients, among others. [www.andrewmasonphotography.co.uk](http://www.andrewmasonphotography.co.uk)

RED SQUIRRELS are active all year round during daylight hours. While they don't hibernate, they will remain in their nests during periods of severe winter weather. Through winter, their main period of activity peaks around late morning, while during summer, they peak twice, in mid-morning and late afternoon. Adverse weather can reduce their activity. Red squirrels have a thicker coat and longer ear tufts in winter.

### Habitat

Red squirrels are an arboreal mammal, so-called because they live in trees. They can be found in all types of woodland. Due to the greater diversity and availability of food found in deciduous woodland, historically this is where the greatest population densities of red squirrels could be found in the United Kingdom and Ireland. However, following the introduction of North American grey squirrels at the end of the 19th century, red squirrels were outcompeted in these areas. Red squirrels are now increasingly restricted to large conifer woodlands and plantations.

### Best time to shoot

The best time for photographing red squirrels is during the winter months when their winter coats and characteristic long ear tufts have developed. Put simply, this is when they are at their most photogenic. Late summer can also be a good time to photograph them, and although they won't have their winter coats and long ear tufts, purple hues of flowering heather can make for a great backdrop to set off their reddish-brown fur.



## Shooting advice

### Feeding stations

Red squirrels can be quite difficult to track down, even in areas that have a good population. If you only have a limited amount of time available for photography, or are struggling to find them, many nature reserves have feeding stations that are visited by red squirrels.

### Available light


Photographing in woodland, especially conifer plantations in winter, can present challenges due to low light levels. Look for areas where natural light penetrates the tree canopy. Photographing red squirrels in a 'pool' of natural light against a dark background can make for stunning images. You can also experiment with photographing red squirrels backlit.

### Positioning

Photographing from any animal's eye level makes for more intimate portraits. With an animal as small as the red squirrel, this means you may have to lie down on the ground. I like to photograph through vegetation, such as heather, isolating an individual animal in the gaps in the undergrowth and using a wide aperture to throw both the foreground and background out of focus.

### Snow

While red squirrels may be less active in prolonged periods of heavy snowfall, photographing them in the snow can make for great photographs. If you're lucky and snow is falling while you're shooting, experiment with a variety of shutter speeds, freezing the snowflakes mid-air or recording their movement as they fall.

A detailed photograph of a red squirrel sitting on a mossy log, holding a nut in its paws and eating it. The squirrel has reddish-brown fur with a white underbelly and a bushy tail. The background is dark and out of focus, highlighting the squirrel. The lighting is soft, coming from the side, creating a slight shadow on the log.

Getting down to the squirrel's eye level always makes for an effective portrait



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1



2

## John Heywood, Northampton



When John was just a young boy in south-east Lancashire, he asked his father to teach him how to use the family's Kodak Brownie Box. Ever since then he's been hooked on photography. In 1966, John joined the RAF as a photographer and after nine years left to raise a family and dedicate himself to his photography. Visit [www.heywoodgallery.com](http://www.heywoodgallery.com).

### Cigarette

**1** John has found some natural low-key lighting here. The sun has lit just the man's face, throwing the rest of his head into shadow  
Nikon D5000, 18-200mm

### Terry

**2** This is a great portrait and makes good use of shallow depth of field. As a visual bonus, the text helps lead our eye into the subject  
Nikon D5000, 18-200mm

### Proud owner

**3** This is an image that allows the subject matter to speak for itself: a man proudly stands beside his motorcycle. There are some nice repetitions of colours here in the steel fence, the man's beard and the petrol tank  
Nikon D5000, 18-300mm



4



3





# HeliconSoft

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Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Engine Driver

**4** As John says, there's something timeless about this shot of an engine driver looking back out of the cab window on the North Yorkshire Moors Railway. Just a brief moment later, the smoke engulfed him and the shot was gone forever  
Nikon D5000, 18-200mm

### Triker

**5** This is a great portrait. There's so much to enjoy about this biker's outfit. The numerous badges are of particular note. You could spend ages studying each one. The mask and helmet add a real visual dimension to the subject, as does the background of bikes  
Nikon D5000, 18-200mm







# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



## Ice hockey player Brian Dingle

Nikon D200, 300mm, 1/125sec at f/4, ISO 800

BRIAN'S image, featuring Ryan Lake of the Hull Stingrays ice hockey team, stands out because of the expression on the player's face. It has a real sense of concentration, and Brian has caught him at a good angle.

There are a couple of things I think Brian could have done differently, though, to make the image more effective. The first is a faster shutter speed. With a 300mm lens mounted on an APS-C camera, Brian should have used nothing longer than 1/1450sec to avoid camera shake, so it's no surprise that his 1/125sec exposure has resulted in an image that lacks proper sharpness.

There are also a couple of obstacles in the way of viewing the player's face – the two bright, out-of-focus objects either side in the lower part of the frame. As they're light, and positioned between the player and the photographer, they draw our attention and we're inclined to try to work out what they are.

The other issue is the lack of atmosphere. Ice hockey is dramatic and vigorous, and while Brian's low-contrast shot shows us the details of Ryan's face, it's rather missing excitement.

The first thing I did was to crop the image so that I could trim off the distractions. This also pulls us more tightly into the face of the player.

I then used Curves to increase the midtone contrast of the lighting – to pull out some tension, mystery and 'hard man' from the shot. I used the Color Balance tools to increase the coolness of the shadows with some blue/cyan, and then the warmth of the midtones with some yellow/red. These colour shifts increase the chromatic contrasts, to assist the tonal contrasts already added, making the player stand out more from the background.

There isn't too much that can be done about the lack of sharpness, although adding a layer of grain compensates for the softness, making us believe the image has more resolution.

It is a nice shot, Brian, but remember to obey the basic law of shutter speeds and try to make the most of atmosphere.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Balloon girl James Birtwistle

Panasonic Lumix DMC-FZ200, 25-600mm (equivalent), 1/800sec at f/4, ISO 100

THIS is a pretty clever shot, and James has done well to create a solid background of balloons against which his subject is set. The girl stands out from the chaos of bright colours because of her skin tone, while at the same time almost blending in because of her shape and the bright colours of her top.

Of course, James couldn't have arranged the colours of the balloons or their position, but it's

unfortunate that the outer balloons are white and draw our view away from the centre – rather like reverse vignetting. Their brightness takes our eye to the corners instead of to the girl. James could have zoomed in more to solve this problem, and in doing so he would also have trimmed off the area of beach at the bottom left. The beach gives us context, but it also takes away from the balloons' pattern.

James has carried out some cropping already, but it has left us with an unfamiliar aspect ratio. I've cropped to take away the white balloons so that the girl stands out better, and so we can spend more time admiring the starburst of ribbons coming out of her hand. An increase in contrast has also lent more shape to the balloons, giving us a more three-dimensional backdrop.

Well seen, James, but try to spend more time inspecting the edges of the frame before you commit the scene to the memory card.



The white balloons at the frame's edges draw attention away from the centre



Cropping and better contrast help highlight the subject



A great composition is aided by a shift in midtones to add more weight to the trees

Snow in Richmond Park Michael Ford

Canon EOS 400D, 18-55mm, 1/160sec at f/11, ISO 200

I LIKE that Michael has placed the tree at the top of his picture. Not many of us would include so much foreground, especially when it's almost featureless like this, but the clear space at the bottom of the frame works well.

I like the four figures on the sloping horizon, too, and it was great luck that one of them was wearing a light-blue coat, as it works quietly in harmony with the overall blue tint of the image.

Many would be tempted to convert this scene to black & white. I think it could do with only a tiny shift to make the midtones darker, mainly to add a little more weight to the tree, but also to pick out the people a fraction more. The difference is slight and possibly won't reproduce well in the magazine, but in a photographic print the distant trees would have more separation. However, overall Michael's picture is wonderful – a worthy winner of the Picture of the Week award.

Picture of the week

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Lastolite Ezybox Speed-Lite 2

£49.95 • [www.lastolite.co.uk](http://www.lastolite.co.uk)

**Callum McInerney-Riley** tests a redesigned softbox that can be used with big or small flashes

### At a glance

- Versatile light modifier for on and off-camera flash
- Designed specifically for flashguns
- Inner and outer diffuser to allow very soft light

LASTOLITE has redesigned the original Ezybox Speed-Lite softbox to bring us the Ezybox Speed-Lite 2. It's now much sturdier than the previous version and has a vastly superior construction. A flashgun is inserted via the plastic block at the rear, which has hinged side walls to allow the softbox to fold completely flat. At either corner tensioning rods ensure that the walls of the softbox remain rigid even in windy conditions. While it measures only 22x22cm, it does give enough light for head-and-shoulder portraits or smaller subjects.

A silicone strap with a ratchet-knob fastening system takes care of mounting the flash, and allows big or small flashes to fit. This is a lighter and more portable option than having to carry a bracket, so it can be used on and off-camera. While it might mean that some flashguns could tip forward if they aren't in the locked position, I found that most flashes I tested it with were stable and well secured.

### Verdict

The Ezybox Speed-Lite 2 is now 30% lighter, features excellent build quality and sits better on the flashgun than the original model. It gives better quality light, and it doesn't block the AF-assist beam and metering sensors on your flashgun. The tensioning poles keep the material tight, allowing light to pass through evenly. The result is a soft and evenly distributed light that doesn't reduce the power of your flashgun.

### Diffusion panel

There are two diffusion panels, one outside and one inside. One or the other, or both, can be used, allowing you to vary the softness of light.

### Carry case

A handy case comes included, which allows for easy carrying of the softbox on location.

### Ratchet gear system

A ratchet gearing system and silicone band allow the flash to be mounted. This secures most flashguns, regardless of their size.

**Amateur Photographer**  
Testbench  
**GOLD**  
★★★★★

### ALSO CONSIDER

#### Rogue FlashBender 2 XL Pro Lighting System

£85, [www.expoimaging.com](http://www.expoimaging.com)

Rogue's flashgun-mounting/light-modifying system can be used as a bounce card, softbox, reflector and softbox with a grid for a comprehensive lighting solution.



#### Lastolite Ezybox Hotshoe 54x54cm

£105, [www.lastolite.co.uk](http://www.lastolite.co.uk)

If you're looking for something a bit bigger than a 22cm softbox, the 54cm Ezybox is a great option, although it can only be used with off-camera flash.



#### Manfrotto SpeedBox Compact

£50, [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

The Manfrotto Speedbox is a lot like the previous version of the Ezybox, but it has Velcro to mount the flashguns. It's not as rigid, although it is more compact, and boasts the same size diffusion panel.





## Out now

Expert reviews of the latest kit to look out for

### Lowepro S&F Filter Pouch 100

● £32 ● [www.lowepro.com](http://www.lowepro.com)

LOWEPRO is renowned for the quality of its camera bags and produces a number of utility bags and pouches for all types of photographers. The Lowepro Street and Field Filter Pouch is designed for the working pro and serious enthusiasts who'd like to store large rectangular or square-format filters. It's by no means a small pouch and is almost identical in size to the Lee Filters Field Pouch.

The easy-access lid opens away from the body, making it simple to get to the internal organiser when it's attached to a vest, harness or belt. The internal organiser is colour coded to help identify specific filters and features a number of sleeves to accommodate ten filters in total. There's enough space to store your filter holder inside too, and our only criticism is that the sleeves aren't as soft as those found in some other pouches. The lid covers the pouch well to prevent water ingress and a push clip keeps it securely fastened. As is to be expected from a Lowepro product, the construction and finish do not disappoint. The pouch is clearly built to survive rugged use, and the look and feel of the pouch matches most Lowepro bags. If you already own a Lowepro bag and you're looking for a large filter pouch to complement it, you won't go wrong by choosing the Lowepro S&F Filter Pouch 100.

**Michael Topham**



**Amateur  
Photographer  
Testbench  
GOLD**  
★★★★★

### TYLT Energi 3K

● £30 ● [www.tylt.com](http://www.tylt.com)

PORTABLE power banks are the gadgets that enable you to charge your mobile device on the move when its internal battery runs down. They usually connect to your device via USB or, in the case of Apple devices, lightning connectors. The biggest problem is remembering to charge them before taking them out with you.

The TYLT Energi 3K is larger than some, but with 3000mAh it doesn't need to be recharged as often as smaller rivals.

The Energi range, which also includes 10K, 5K and 2K models, is slab-shaped rather than cylindrical as many others are, so it fits more comfortably in a pocket. An integrated flip-out Micro USB cable is useful if you have an Android or Windows phone, and there's a USB port to plug in your own Apple charger cable. A green, yellow or red LED light shows the charge status, while a coloured band around the middle adds a touch of style. It's a premium product – well designed and well made – that does what it says on the tin at a slightly higher cost than some, but you get the sense it will last longer. **Nigel Atherton**



**Amateur  
Photographer  
Testbench  
Recommended**  
★★★★★

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## Tested

Sony Cyber-shot DSC-RX10 II  
Panasonic Lumix DMC-FZ1000  
Canon PowerShot G3 X

# Superzoom shoot-out

All three of these high-end bridge cameras have a larger-than-average 1in sensor, although there's plenty to differentiate them, too. **Audley Jarvis** finds out which one comes out on top

**T**he big appeal of bridge cameras – or superzooms as they are often, and perhaps more accurately, called these days – is the convenience and flexibility of having an extended telephoto range to hand in a single lens. On a practical level, this allows you to fill the frame with faraway subjects

that are well beyond the reach of standard zooms. And, of course, it also dispenses with the need to invest significant amounts of money building up a collection of lenses to cover all eventualities, or indeed having to carry said lenses around with you and risk missing a shot because you need to swap them around.

The big issue many enthusiasts have with bridge cameras, however, is that for all their extended telephoto reach, generous feature sets and DSLR-like handling, they have traditionally employed small 1/2.3in sensors that compromise overall image quality. For this reason, many enthusiast-level photographers have tended to dismiss bridge cameras as being little more than a wolf in sheep's clothing, turning instead towards the growing number of advanced compacts when looking for a second camera to complement their CSC or DSLR. As a result, bridge cameras have tended to appeal more to casual photographers, whose primary concerns are



## ANATOMY OF A BRIDGE CAMERA

BRIDGE cameras are also commonly referred to as superzooms, on account of the powerful fixed zooms they come equipped with. The strength of these optical zooms does vary quite considerably between competing models, and the three on test here all start at a similar wideangle view but have very different telephoto settings, ranging from 200mm to 600mm (equivalent). In addition

to the powerful zoom lens at the front, other typical characteristics include an advanced feature set that usually (but not always) includes full manual control alongside the ability to record images in the versatile raw format. Thanks to their large lenses, virtually all bridge cameras are styled along the lines of an entry-level DSLR, which includes a large handgrip for DSLR-like handling.

### Hotshoe

Most bridge cameras are equipped with a small pop-up flash, but for those who demand a bit more power there's always the option of attaching a flashgun via the hotshoe.

### Mode dial

In addition to the regular PASM quartet of manual and semi-manual exposure modes, most bridge cameras offer a range of fully automatic and scene-specific modes.

### Zoom controls

Many manufacturers are now supplementing the traditional spring-loaded zoom lever that encircles the shutter button with a zoom control on the lens.

### Build quality

Build quality does vary somewhat between rival models, and while some opt for a tough polycarbonate outer shell, others benefit from metal-alloy casings.



flexibility, convenience and value for money.

However, things are beginning to change, and during the past 18 months a number of premium-grade bridge cameras have begun to appear. These stick with the same basic bridge camera formula of a large zoom, DSLR-like handling and a generous feature set, but also come equipped with larger 1in sensors that are capable of delivering much better image quality than their 1/2.3in cousins – especially when faced with low-light or high-contrast scenes, where the limitations of smaller sensors quickly become apparent.

### Sensor size

We've gathered together three of the best examples currently on the market in order to see how they compare against each other. All three are equipped with 1in sensors that have approximately four times the surface area of a 1/2.3in sensor, which enables them to produce

a level of image quality that should satisfy the demands of most enthusiasts. In addition, all three provide full manual controls alongside the ability to record images as lossless raw files. Apart from these similarities, though, the three cameras differentiate themselves from one another in a number of other ways.

### The three contenders

From Sony we have the Cyber-shot DSC-RX10 II, which succeeds the critically acclaimed RX10 that was released in 2013. As we'll see over the page, the newer version builds significantly on the strengths of its predecessor, thanks largely to the addition of a new Exmor RS sensor that uses a 'stacked' design to greatly improve signal-processing speeds. From Panasonic, we have the Lumix DMC-FZ1000, which is actually the oldest model of the three, having been the company's flagship bridge camera model for well over a

year. The FZ1000 was notable at the time of its release for being the first bridge camera to offer 4K video recording – something the RX10 II is able to match, and arguably to surpass. Finally, from Canon we have the PowerShot G3 X, which is the newest of the three models, having only been released a couple of months ago. Unlike the RX10 II and FZ1000, the G3 X does not offer 4K video capture, and neither does it come with a built-in electronic viewfinder. Users can attach Canon's EVF-DC1 via the hotshoe, but this adds an extra £200 to the price. At 600mm, it does, however, boast the most powerful zoom, plus it has touchscreen functionality which the other two don't.

Over the next few pages we'll compare and contrast the various strengths and weakness of each model more fully, before delivering our verdict on which of the three we'd spend our money on and why.



## Sony Cyber-shot DSC-RX10 II • £1,180

It's the most expensive of the three, but does the Sony RX10 II represent good value for money?

- 1 Mode dial
- 2 Shutter button
- 3 Movie-record button
- 4 EVF eye sensor
- 5 Image playback
- 6 AE/AF lock button
- 7 Rear dial
- 8 Main menu button
- 9 Pop-up flash
- 10 EV compensation dial
- 11 Zoom control
- 12 On/off switch



THE SONY Cyber-shot DSC-RX10 II succeeds the RX10 of 2013 and comes with a stack of innovative new technology. The core component is Sony's new 1in Exmor RS CMOS sensor – the same 20.2MP chip that's found inside the RX100 IV. It employs a stacked design, whereby the signal-processing circuitry is positioned directly underneath the photodiodes rather than being routed around the sides.

The new sensor enables the RX10 II to deliver a continuous shooting speed of 14fps at full resolution (compared to 10fps on the RX10). It also facilitates the inclusion of an electronic shutter that increases the RX10 II's maximum shutter speed to 1/32,000sec, allowing you to shoot with the lens wide open in broad daylight. As with the RX10, the RX10 II has a built-in ND filter that can be used to cut down the amount of light entering the camera.

In terms of video, the RX10 II ups the ante with the addition of 4K video capture alongside a 40x slow-motion HD video mode that records at 1,000fps. This is in addition to a wide range of 1080p full HD, 720p HD and VGA-

quality video options and a dedicated 3.5mm microphone-in port. Elsewhere, sensitivity remains unchanged, with an ISO range of 100–12,800, which can be expanded down to ISO 64. The premium-quality Zeiss Vario-Sonnar T fixed zoom is also carried directly over from the RX10, and while the 24–200mm focal range is much more limited than the other two models reviewed here (or indeed pretty much any other bridge camera on the market), the constant f/2.8 maximum aperture and aperture ring around the lens barrel more than make up for it.

The new XGA OLED electronic viewfinder sees resolution boosted from 1.44 million dots up to 2.36 million dots. On the back, the tiltable 3in, 1.23-million-dot LCD display is a slight downgrade from the 1.44 million dots of the RX10. As with the FZ1000, the RX10 II's rear display lacks the touch-sensitive controls of the G3 X.

The RX10 II is encased within a dust and moisture-resistant magnesium-alloy body and feels solid in the hand. Overall, we found the RX10 II to be a truly excellent camera that impresses in all the key aspects.

## Panasonic Lumix DMC-FZ1000 • £600

Does the FZ1000 have what it takes to fight off the competition in the market?

- 1 Mode dial
- 2 Shutter button
- 3 Movie-record button
- 4 EVF eye-sensor
- 5 Image playback
- 6 AE/AF lock button
- 7 Rear dial
- 8 Main menu button
- 9 Pop-up flash
- 10 Drive mode dial
- 11 Zoom control
- 12 On/off switch



THE LUMIX DMC-FZ1000 remains Panasonic's top-of-the-line bridge camera. It is built around a 1in Live MOS sensor that produces 20.1MP of effective resolution, which teams up with Panasonic's Venus Engine image processor to facilitate a maximum continuous shooting speed of 12fps and a top shutter speed of 1/16,000sec. Native sensitivity stretches from ISO 125–12,800 and can be further expanded to the equivalent of ISO 80–25,600.

The FZ1000 is equipped with a 16x optical zoom that provides the 35mm equivalent of 25–400mm. Maximum aperture is f/2.8 at 25mm, gradually falling to f/4 at 170mm and beyond. Minimum aperture is limited to f/8, though, compared to f/11 on the G3 X and f/16 on the RX10 II. The zoom can be operated via a zoom ring on the lens barrel, or via a spring-loaded zoom switch that encircles the shutter button. Panasonic's excellent five-axis Hybrid OIS image-stabilisation technology is also to hand, and when shooting in good light we were consistently able to get pin-sharp images of faraway subjects at 400mm using shutter speeds as slow as 1/50sec.

With 49 individual AF points and a variety of AF modes to choose from, the FZ1000 combines Panasonic's Linear Motor Focus System and Depth from Defocus technology to produce claimed lock-on speeds of just 0.08sec. Built-in Low Light AF technology also enables the FZ1000 to focus down to –3EV. As with the other two models reviewed here, the FZ1000 also features a built-in pop-up flash as well as a hotshoe.

The FZ1000 comes equipped with an excellent 0.39in OLED electronic viewfinder. On the back sits a 3in, 921,000-dot, TFT, vari-angle LCD display that is side-hinged for maximum flexibility.

One of the big selling points of the FZ1000 when it came out was 4K video recording, which sits alongside a generous range of 1080p full HD, 720p HD and 640x480-pixel VGA video quality options in both AVCHD and MP4 formats. Full HD movies can also be captured at 100fps for slow-motion playback. The lens barrel and polycarbonate outer casing certainly feel robust enough to survive a few accidental knocks and the ergonomic handgrip provides plenty to hold on to.



# Canon PowerShot G3 X • £775

It might have a powerful zoom, but sadly it lacks the electronic viewfinder of its closest rivals

- 1 Mode dial
- 2 Shutter button
- 3 Movie-record button
- 4 Mobile device connection
- 5 Image playback
- 6 AE/AF lock button
- 7 Rear dial
- 8 Main menu button
- 9 Pop-up flash
- 10 EV compensation dial
- 11 Zoom control
- 12 On/off switch



THE CANON PowerShot G3 X is built around a 1in back-illuminated CMOS sensor, which produces 20.2MP of effective resolution. This is paired with Canon's DIGIC 6 image processor to produce a maximum continuous-shooting speed of 5.9fps. Native sensitivity runs from ISO 125-12,800, although there are no extended settings to call upon should you need them. Unlike the RX10 II and FZ1000, the G3 X doesn't offer an electronic shutter, which limits maximum shutter speed to 1/2000sec. It does, however, feature a built-in ND filter.

The 25x optical zoom of the G3 X is the most powerful of all the three models here and offers the 35mm focal range equivalent of 24-600mm. However, maximum aperture isn't quite so impressive, with the f/2.8 available at 24mm quickly falling to around f/5 by the time you hit 90mm, falling again to f/5.6 at 200mm and beyond. The lack of a dedicated zoom ring on the lens barrel means you have to rely on the spring-loaded zoom switch. Given the G3 X's extended range, the inclusion of Canon's 5-axis image-stabilisation technology is most welcome. The

G3 X is the only camera here that does not come with a built-in EVF, which really lets its handling down – especially compared to its two EVF-equipped rivals. You can, of course, attach an optional Canon EVF-DC1 electronic viewfinder for an additional £200, which offers a resolution of 2.36 million dots. While the 3.2in, 1.62-million-dot rear LCD display is the sharpest of the three, we did experience some issues using it in bright sunlight, where we were forced to turn up the brightness to see it clearly. On the plus side, the G3 X does offer touchscreen functionality.

Autofocus is handled via a 31-point contrast-detect system that proves reliably quick and accurate in all but the darkest lighting conditions. Testing the three cameras side by side, the G3 X was slower than the RX10 II to lock on in dark conditions, while the FZ1000 was the fastest.

Build quality is on a par with the RX10 II, with the G3 X housed inside a magnesium-alloy casing that feels premium in the hand. Overall, we have few complaints with its construction. As with the RX10 II, it benefits from a degree of weather sealing.

## How they compare

	Sony RX10 II	Panasonic FZ1000	Canon G3 X
LENS	The shortest zoom range is balanced by a fast constant f/2.8 aperture. The zoom ring on the lens feels impressively precise.	It's not as fast as the RX10 II, but the extra 200mm of telephoto reach can be useful. Image stabilisation works really well, too.	The 600mm zoom is the most powerful, but it's also the slowest, while the lack of a zoom ring is disappointing.
HANDLING	Feeling well balanced in the hand, the RX10 II's EVF is fantastic, the buttons are well spaced and the aperture ring is good.	The deep handgrip, sharp EVF and vari-angle rear LCD display make using the FZ1000 a pleasant and tactile camera to use.	While the G3 X sits well in the hand, the lack of an EVF and densely packed buttons detract from the user experience.
MOVIE RECORDING	The RX10 II pushes the envelope here, with both 4K recording and high-speed HD video capture at up to 1,000fps.	The FZ1000 has all bases covered, with 4K capture alongside high-speed HD recording at up to 100fps.	With no 4K abilities, the G3 X can't match the other cameras. However, shooting at 1080p full HD delivers excellent results.
SUMMARY	We've deliberately concentrated on three areas where the differences in our three test models are most acute. From this, you might be tempted to assume that the G3 X is the weakest of the three models tested. This isn't actually the case, however, and while it certainly suffers from some performance and handling issues due primarily to its slow lens and lack of an EVF, it does shine much more brightly in other areas. Still-image quality, for example, is very closely matched to the other two models and it has the most powerful zoom of the three with its 25-600mm reach.		

## Data file

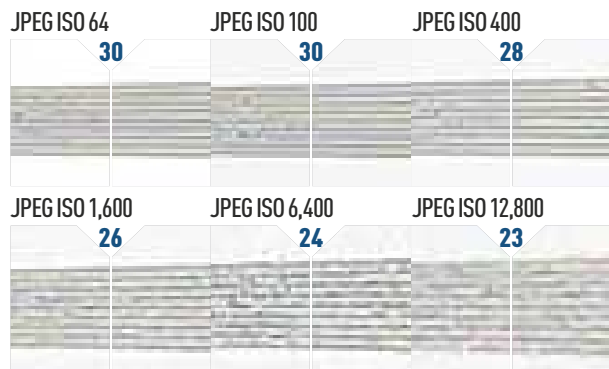
	Sony Cyber-shot DSC-RX10 II	Panasonic Lumix DMC-FZ1000	Canon PowerShot G3 X
Sensor	1in Exmor RS CMOS	1in High Sensitivity MOS	1in back-illuminated CMOS
Output size	20.2MP	20.1MP	20.2MP
Focal-length mag	2.7x	2.7x	2.7x
Lens	Fixed 8.3x optical zoom (24-200mm 35mm equiv), constant f/2.8	Fixed 16x optical zoom (25-400mm 35mm equiv), f/2.8-f/4	Fixed 25x optical zoom (24-600mm 35mm equiv), f/2.8-f/5.6
Shutter speeds	30-1/32,000sec, plus Bulb	60-1/4,000sec mech, 60-1/16,000sec elec	30-1/2,000sec plus Bulb
ISO	100-12,800	125-12,800 (expandable to 80-25,600)	125-12,800
Metering system	Multi-pattern, centreweighted, spot	Intelligent multiple, centreweighted, spot	Evaluative, centreweighted, spot
Exposure comp	±3EV in 1/3EV steps	±5EV in 1/3EV steps	±3EV in 1/3EV steps
Drive mode	14fps	12fps	5.9fps
LCD	Tilttable 3in LCD with 1.23 million dots	Vari-angle 3in LCD with 921,000 dots	Tilttable 3.2in LCD with 1.62 million dots
Viewfinder	OLED EVF, 2.36 million dots	0.39in OLED EVF, 2.36 million dots, 100%	None (optional EVF-DC1 EVF sold separately)
AF points	25	49	31
Video	4K (30, 25 & 24fps), 1080p full HD (60 & 25fps), 720p HD (30fps), VGA (30fps), High-speed 1080p HD mode at up to 960fps	4K (25fps), 1080p full HD (50, 25 & 24fps), 720p HD (24fps), VGA (25fps), High-speed 1080p FHD at 100fps	1080p full HD (60, 50, 30, 25 & 24fps), 720p HD (30 & 25fps), VGA (30 & 25fps)
External mic	Yes	Yes	Yes
Memory card	SD, SDHC and SDXC (UHS Speed Class 1 compatible)	SD, SDHC and SDXC (UHS Speed Class 1 compatible)	SD, SDHC and SDXC (UHS Speed Class 1 compatible)
Power	Rechargeable Li-ion NP-FW50 battery	Rechargeable Li-ion DMW-BLC12E battery	Rechargeable Li-ion NB-10L battery
Dimensions	129x88.1x102.2mm	136.8x98.5x130.7mm	123.3x76.5x105.3mm
Weight	813g with card and battery	831g with card and battery	733g with card and battery



## Sony Cyber-shot DSC-RX10 II

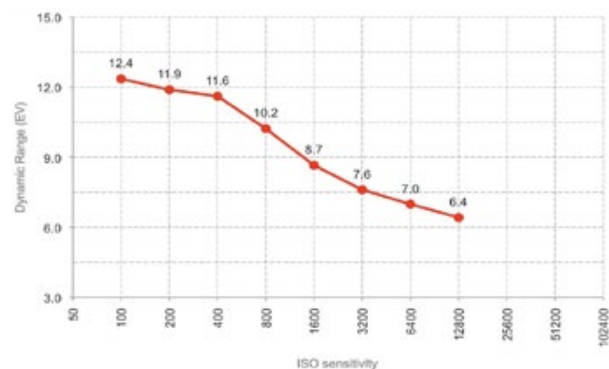
### Resolution

The RX10 II's 20.2MP, 1in CMOS sensor is no doubt a variant on the sensor of a similar size that we have seen in Sony's RX10 and RX100, and produces images with around the same resolution, reaching around 3,000l/ph in our test. As we found on the RX10, the 24-200mm equivalent f/2.8 lens is very sharp in the centre.



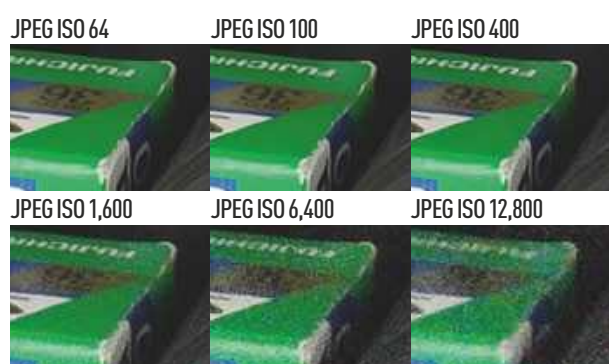
### Dynamic range

With a maximum dynamic range of around 12.4EV, the Sony RX10 II is impressive, given the size of the sensor and its pixel density. One thing that was noted when shooting JPEG images at the extended ISO 64 setting is that the dynamic range is reduced in the highlights. Therefore, if you are a JPEG-only shooter, it is probably best to stick to ISO 100 for landscapes.



### Noise

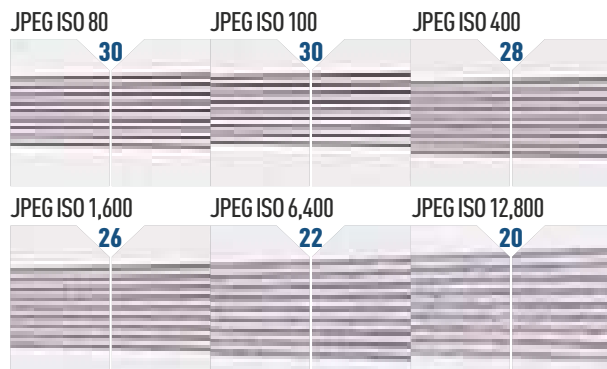
Lightroom CC has yet to provide support for the .ARW raw files from the RX10 II, so we can only comment on JPEGs processed in-camera. At ISO 100-200 images are sharp, detailed and free of noise. By ISO 400, luminance noise begins to creep in, although detail is good. At ISO 1,600, noise becomes more visible, with softening of fine detail. There is a loss of fine detail at ISO 3,200, while ISO 6,400 and 12,800 images are visibly noisy.



## Panasonic Lumix DMC-FZ1000

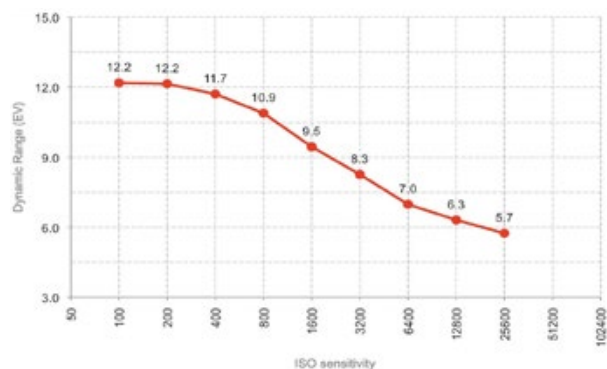
### Resolution

The FZ1000 resolved an impressive 3,000l/ph at ISO 80. The images were shot at a 35mm focal length equivalent of 50mm at f/4, which is the FZ1000's sweet spot. At ISO 1,600, resolution remains high at 2,600l/ph, confirming the FZ1000's ability to minimise noise. Above this, image noise visibly reduces overall sharpness.



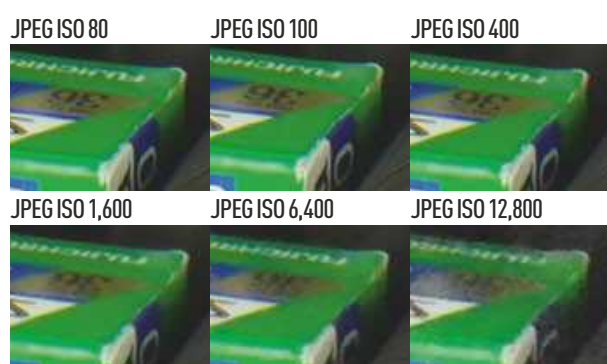
### Dynamic range

The larger photosites of the FZ1000's 1in sensor produce impressive dynamic range results. At ISO 80, the peak dynamic range is 12.6EV, while at ISO 1,600 the camera still performs well with a range of 9.5EV. This is comparable to many APS-C sensors and means the FZ1000 should be capable of recording good detail in a variety of lighting conditions, capturing a range of tones in shadow areas, particularly from raw files.



### Noise

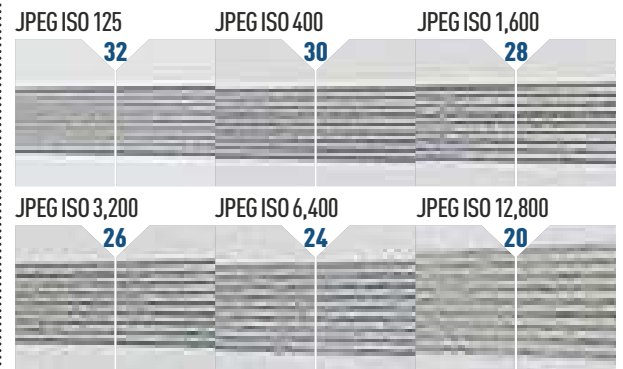
From ISO 125-200 the FZ1000 produces smooth images that are virtually free of noise. At ISO 400 and 800 a small degree of noise begins to creep in, although images need to be viewed at 100% to spot it. At ISO 1,600 images remain serviceable, but beyond this noise becomes increasingly visible even when images are viewed at less than 100%. The higher ISO settings of ISO 3,200-12,800 are best used sparingly.



## Canon PowerShot G3 X

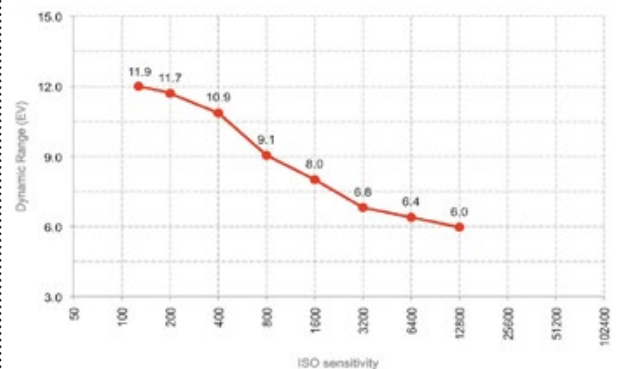
### Resolution

The G3 X is sharpest at around 50mm, where the camera is capable of resolving close to 3,200l/ph at ISO 125. Pushing into the mid-range sensitivity settings, resolution drops only slightly, to about 2,800l/ph at ISO 1,600. However, the top two settings of ISO 6,400 and ISO 12,800 produce notably poor results.



### Dynamic range

The G3 X's 20.2MP sensor delivered good results at low sensitivities, producing nearly 12EV of dynamic range at ISO 125. This means it doesn't clip highlights as abruptly as cameras with smaller sensors tend to, while also retaining more shadow detail. However, at ISO 800 and above dynamic range falls off, reflecting increasing noise levels particularly in the shadows. The top three ISO settings give low readings.



### Noise

At ISO 125, the G3 X produces impressively detailed images, with barely any visible noise. Luminance noise appears at ISO 400 when images are viewed at 100%. At ISO 800, noise becomes more noticeable, although overall quality is still good enough for prints. At ISO 1,600 shadow detail becomes visibly lost, while at ISO 3,200 noise is clearly visible. ISO 6,400 and 12,800 settings should only really be used as a last resort.





1/125sec at f/11, ISO 200

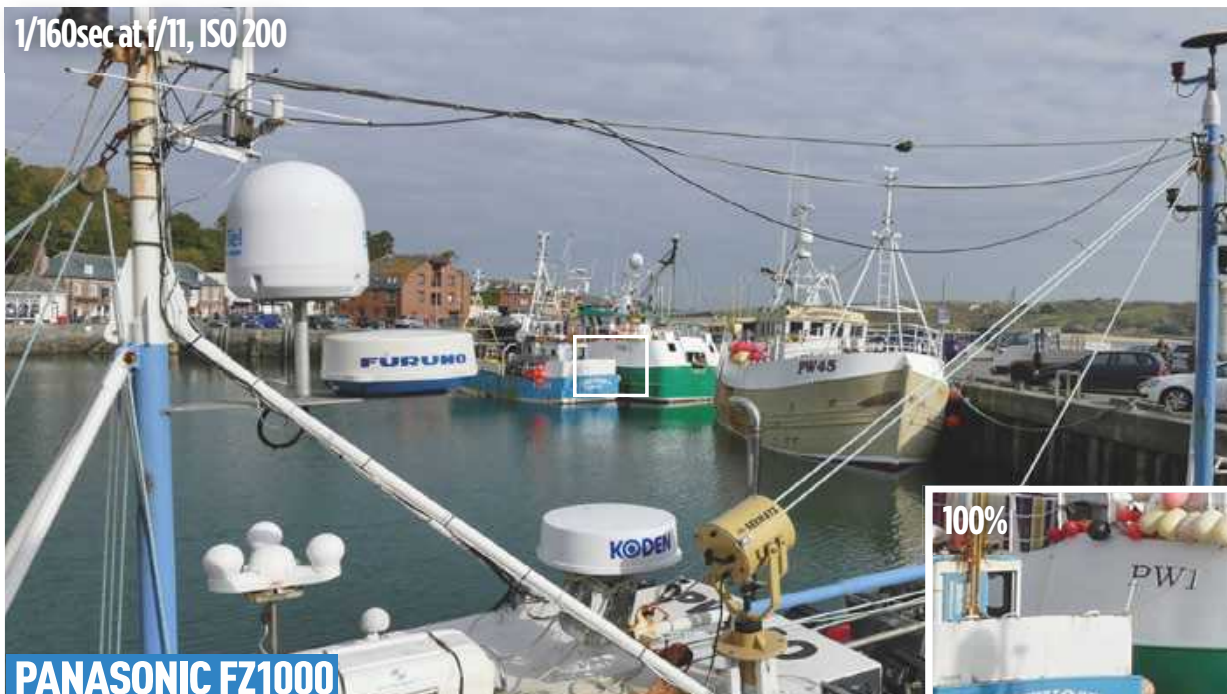


### SONY RX10 II

We found the RX10 II is prone to underexposing by around  $\frac{1}{3}$  stop. The lens produces sharp results, even in the centre at its maximum aperture



1/160sec at f/11, ISO 200

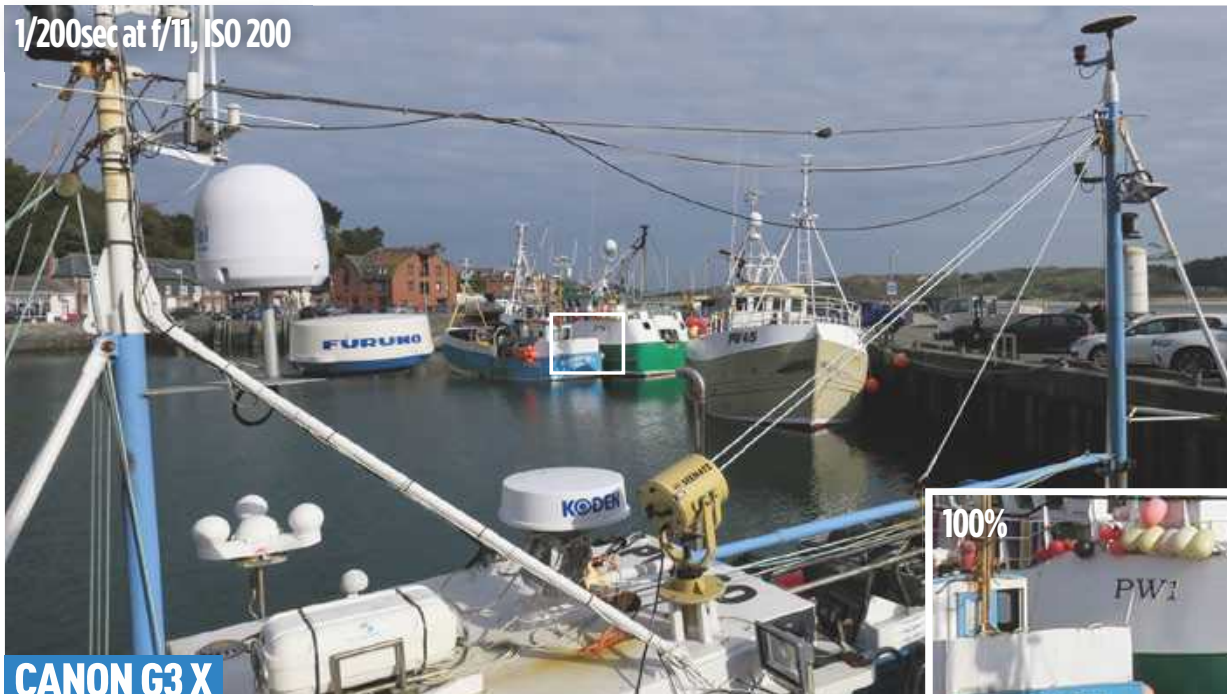


### PANASONIC FZ1000

The Lumix FZ1000 periodically overexposes by around  $\frac{1}{3}$  stop. Users can be confident pushing the sensitivity to ISO 1,600 in low light



1/200sec at f/11, ISO 200



### CANON G3 X

Those primarily looking to shoot JPEGs will find the vibrant colour and contrast levels produced by the G3 X's in-camera processing to be pleasing



## Our verdict

WHILE all three of the cameras tested here have larger-than-average 1in sensors for improved image quality, the differences in handling and performance end up making them feel quite different from one another.

While the Canon PowerShot G3 X boasts the longest zoom, it struggles to compete in some areas, notably in its video recording abilities. The lack of a built-in EVF and manually operated zoom ring also adversely affects its handling. One area where the G3 X does shine is in the images it produces. Whereas the Sony Cyber-shot RX10 II is occasionally prone to underexposing by around  $\frac{1}{3}$  stop and the Panasonic Lumix DMC-FZ1000 periodically overexposes by about the same amount, we found the G3 X's metering the most accurate.

Despite being the biggest camera of the three, the FZ1000 offers excellent handling, with the vari-angle rear display offering a clear advantage over the tiltable screens of the RX10 II and G3 X. Although its video capabilities aren't quite up to those of the RX10 II, the FZ1000 offers a wide range of quality settings to choose from, along with the option to attach a microphone. Overall, the FZ1000 remains a very capable bridge compact at a very tempting price.

The RX10 II impressed us in just about every way. Overall build quality is the best of the three, handling is superb and the EVF is noticeably larger and brighter than that of the FZ1000. Add to this the blisteringly fast maximum shutter and continuous shooting speeds made possible by the new sensor, plus the wide range of video capabilities including 4K and 40x super-slow-motion capture, and you have a camera that redefines the genre. The zoom isn't nearly as powerful as its rivals, but the constant f/2.8 maximum aperture is arguably a much more useful tool to have at your disposal.

To conclude, while the G3 X is a very good camera, it feels a bit like a work in progress. If your budget can't stretch to the RX10 II, the FZ1000 is certainly worth consideration.

And so to our winner – the RX10 II. It offers class-leading speed and performance, fantastic handling, excellent image quality and a comprehensive set of video abilities. While it might lack the telephoto range of its close rivals here, it offers enough elsewhere to claim the top spot on our podium.



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**‘It’s particularly useful when shooting from high or low vantage points, or potentially dangerous locations’**

### At a glance

- Brings remote shooting to cameras without Wi-Fi
- App available for Android, iOS and Windows PC
- Allows automated timelapse, focus stacking, bracketing and HDR
- Can be used to shoot both stills and video
- Price £119.99

# Case Remote Wireless DSLR Controller

**Callum McInerney-Riley** tests the Case Remote Wireless DSLR Controller, a device that adds wireless functionality to many DSLRs even if they don’t have a built-in Wi-Fi module

**T**he Case Remote Wireless DSLR Controller allows photographers to control their DSLR remotely via a smartphone, tablet or PC, even if their DSLR doesn’t come with a built-in Wi-Fi module. Many new cameras, especially high-end models such as the Nikon D810 and the Canon EOS 5DS/5DS R, still don’t have any Wi-Fi functionality. While the Canon EOS 5DS is still relatively new for the Case Remote to support, the D810 is one of many cameras included in the list of compatible models. A full list of cameras can be found at [www.caseremote.com](http://www.caseremote.com).

The unit works by creating its own Wi-Fi hotspot that other devices can then connect to. Once connected, and the Android/iOS/Windows PC app is launched, you can take control of the camera’s settings and access live view on most models, then capture photos or video. For our test, we used an iPhone 6 and an HTC One M9, and the app seemed to function similarly on both smartphones.

Settings that can be adjusted from within the app include ISO sensitivity, shutter speed, aperture, white balance, drive mode and metering mode. With this functionality, users can control almost every feature of their

camera remotely. This means the camera can be moved to locations that would be tricky to work in, and then take pictures, change settings and shoot video without having to touch it. This is particularly useful when shooting from high or low vantage points, or potentially dangerous locations, as users can get out of the way and not have to worry about where the camera is. The Case Remote is also quite handy when shooting landscapes on a tripod, as it can act as a wireless cable release.

### Features tab

The most impressive feature of the Case Remote is the advanced

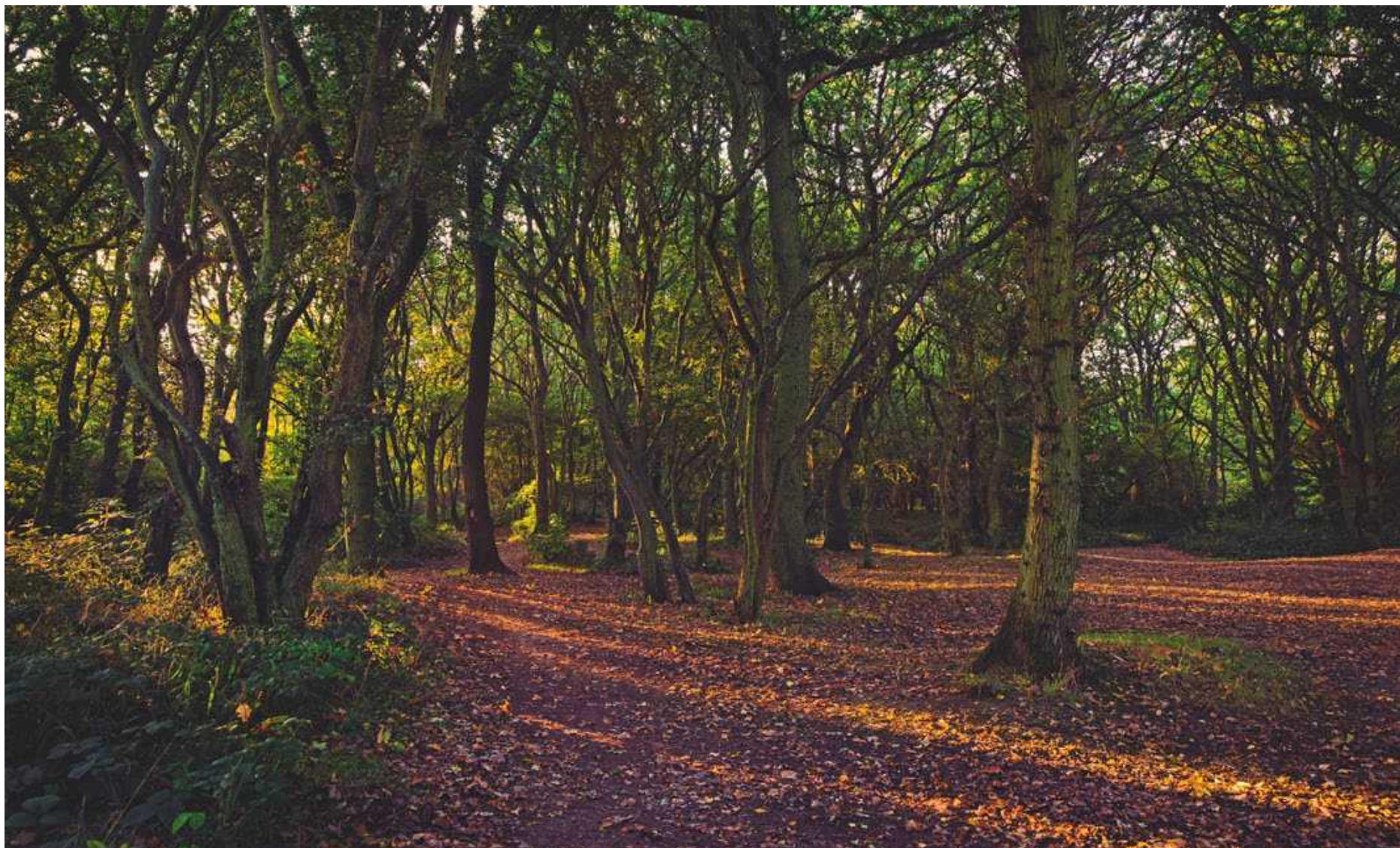
features options. The app has a menu, towards the bottom of the screen, where a variety of options can be found, including bracketing, bulb, continuous, focus stacking, HDR and timelapse mode.

The bracketing mode allows you to bracket ISO sensitivity and change the exposure compensation up to  $\pm 5\text{EV}$  in 1EV increments. Bulb mode allows users to tap the shutter button in the app, preview how long the shutter is open for on-screen and tap it again to end the exposure. Continuous allows users to ‘press’ the shutter button in burst mode by tapping the button on the app to shoot a series of images.

The focus-stacking feature is perhaps the most interesting. It enables you to select how many photos you wish to stack, up to a maximum of nine, and with the option to shift the focus motor in small, medium or large increments either forwards or backwards. All this is carried out automatically, but it can also be shifted by minor amounts manually. I didn’t know it was possible to carry out this action with a piece of software until I tried the Case Remote.

Although the unit is limited to taking a maximum of nine images at any one time, once finished, users can shoot a further nine images from where they left off, using focus shift. This makes the Case Remote’s focus-stacking feature useful for macro and





Using the bracketing mode I took five separate photos, from -2 to +2EV varying the shutter speed, which allowed me to create a tonally rich HDR image

landscape photography, which usually requires upwards of ten different images in order to create a detailed focus-stacked shot.

The HDR feature is also very interesting. It allows you to bracket ISO, shutter speed or aperture to create 1-9 images in 1, 2 or 3EV increments. This allows users to take their images into post-production software and create detailed HDR photos from bracketed shots.

Timelapse enables a start time and an end time to be set, and at what time interval

images should be taken. It then shows exactly how many frames will be taken throughout the duration. This makes it very easy to calculate how many frames are needed and how long the final footage will be compared to other methods of capturing timelapse footage.

When capturing images, you can preview the shot as a thumbnail and tap a button to download it. Even images that are already on the card can be downloaded, so the Case Remote is effectively a wireless card reader, too.



Focus stacking mode moves the AF motor a small amount with each picture

## Our verdict

WIRELESS camera controllers are prone to time lag, but I found the Case Remote to have very little delay and it refreshed reasonably quickly. Like many similar devices, the app can crash at times, but not that frequently. Being able to perform small adjustments to the focus remotely is great, but I was unable to enlarge the image to check the focus – something that is featured on many Wi-Fi apps and on some of the Case Remote's competitors.

However, as a company, Case Remote is very proactive, tending to fix software bugs quickly, and developing new apps and adding extra functionality to existing products, so I wouldn't be surprised if focus enlargement is added very soon.

The trouble is that, right now, the Case Remote is not the complete package. On several occasions, the unit didn't work how I wanted it to, and a few things have been overlooked. For example, when I updated to firmware v2.2 using my Canon

EOS 5D Mark II, the focus no longer shifted when using  $\pm 1$  settings for focus stacking. Instead, it only worked in 2 or 3 settings, making minor focus shifting impossible. Also, when you start focus stacking, if you notice something is wrong, you can't back out once the shutter is pressed. That could mean being committed to nine 30-second exposures with a 10-second shutter delay unless you reset the camera or Case Remote.

The feature set is extensive, though, and I particularly like the HDR, timelapse and bulb shooting settings. If your DSLR doesn't have Wi-Fi, and you would benefit from wireless control of your camera, the Case Remote is a worthwhile buy. While it's not without its faults, it is less expensive than many of its main competitors and it offers a lot of features for the money.





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Flash shoes may not fit perfectly onto inexpensive trigger units

## Loose-fitting flash

**Q** My Nikon Speedlight has a small pin that comes out when I slide the lock lever to the right. This fits into a hole on the hotshoe. When mounted on my camera, the Speedlight is not very loose, but on a Wansen slave unit it's possible to rock the Speedlight up and down. Is this normal?

**Adrian Bonnington**

**A** We're not particularly familiar with the flash triggers you describe, but a quick web search shows them to be inexpensive, costing around £10 for a transmitter and receiver unit. There's a saying that you get what you pay for, and I suppose that's what's

happening in this case, as the shoe on the slave unit isn't built to the same standard as the one on your camera. This doesn't necessarily matter, so long as the system works, but it's not ideal.

In context, about the cheapest flash trigger system that we'd recommend for intensive use is the Phottix Strato II, which costs around £60 for the transmitter and receiver, but should survive pretty serious use.

**Andy Westlake**

## Tripod has a screw loose

**Q** Mainly because of the dearth of long telephoto lens options for Olympus EM mirrorless cameras, I have started to use a Swarovski scope arrangement for wildlife shooting. It's great fun, but I'm struggling with the tripod head working loose when I move the set-up between locations. I have a good-quality and robust fluid head and tripod, but it all comes down to the single 1/4in or 3/8in thread. The weight of the scope overcomes the torque on the thread and can drag the locking screw. There must be a more robust configuration for this problem. But I haven't found one yet. Is there a better way?

**Colin Morrison**

**A** As far as I'm aware, there's no other approach to fixing a head onto a tripod. They screw on using 3/8in or 1/4in threads, with grub screws to prevent them from undoing. However, I think most photographers

remove heavy loads such as scopes from the tripod when they're moving around, as it's a risky way to move expensive kit.

With

Polarising filters can be very useful in certain situations



## Protective filters

**Q** I am new to DSLR cameras. Is it worth me using UV filters or should I simply use a polariser instead? If you think I should be using a UV filter, which would you recommend?

**Keith Roberts**

**A** UV filters can be useful to help protect the front of the lens, most obviously from spray or dust in more difficult shooting situations. So if you shoot outdoors, near rapids or waterfalls, for example, they will protect the lens from splashing to some extent. However, modern lenses are very resilient, with scratch and water-resistant coatings, which means that UV filters are less necessary than they were in the past.

If you'd like the peace of mind that comes from using a filter, then I'd recommend you buy a reputable brand such as Hoya, and make sure the filter is multi-coated to minimise the risk of degradation of the image quality. Inexpensive filters can introduce unwanted reflections from bright light sources, and end up doing more harm than good.

Polarising filters can be very useful in some situations – they can minimise unwanted reflections and give deep-blue skies – but they do cut out a significant amount of light, so should be removed when they're not needed. Again, inexpensive, uncoated or poorly coated versions are best avoided.

**Andy Westlake**

decent quick-release systems it's not too much of a hardship.

Of course, this doesn't mean you couldn't design a rather better system starting from scratch. It's just that the current

approach has been around for decades, and allows heads and tripods from different brands to fit together without any special requirements.

**Andy Westlake**



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# My life in cameras

Martin Evening looks back at some of the cameras that have shaped his life. Visit [www.martinevening.com](http://www.martinevening.com)

## Martin Evening



Martin Evening has worked for many years as a London-based commercial beauty photographer, shooting mainly studio work. Since the mid-1990s he has written books about Photoshop and Lightroom, most notably the

*Adobe Photoshop for Photographers* series. In 2008, Evening was inducted into the Photoshop Hall of Fame for his work in education.

### 1974 Zenit EM

My first proper 35mm camera was a Zenit EM, which at the time felt very modern, especially because it had a selenium-cell light meter. I used to take this camera with me everywhere, and from that my passion for photography grew. I still have the Zenit EM and the smell of the leather camera case is as evocative as that of the darkroom chemicals I associate with my early photography.



### 1977 Nikkormat FTn

When I enrolled on a photography course at Salisbury Art College in Wiltshire, I needed a more professional camera. The Nikkormat FTn was an entry-level Nikon model and my first introduction to Nikon-system lenses. This

camera made a huge difference to the quality of my photography and I used it right through college for all my 35mm photography.



### 1981 Hasselblad 500CM

By 1980, I had started working as a photographer's assistant in London and needed a medium-format camera with which to take test shots. The Hasselblad 500CM plus 150mm Sonnar C lens was an expensive purchase, but it was also essential to help me build my first portfolio and photograph my first commissioned shoots.



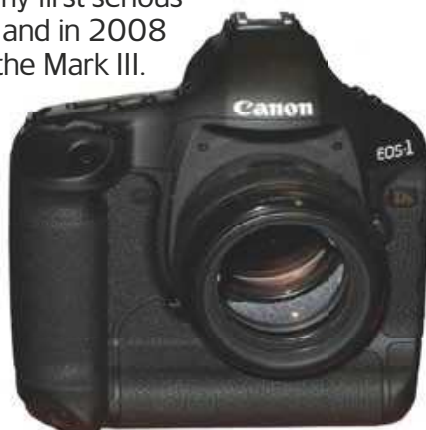
### 1995 Fuji GX680

In the mid-1990s, I was shown the Fuji GX680 system and really liked the 6x8cm format. It was a monster camera and I managed to shoot handheld most of the time. One of the interesting things about it was the tilt-and-shift camera movements that could be used in lots of creative ways.



### 2008 Canon EOS-1Ds Mark III

In 2002, I wrote a review of the Canon EOS-1Ds camera for *What Digital Camera* and was so impressed that I bought one. This was my first serious digital camera and in 2008 I upgraded to the Mark III. It has proved to be a great workhorse that I have used on many commercial shoots and trips all over the world.



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Ivor Matanle looks at an innovative folding camera

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Photographs can be taken in rapid succession using the right hand to focus and press the shutter button, and the left to press the plunger to wind on. When finished, the doors are closed and the plunger is depressed fully, where it should lock into position.

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**Professor Newman on...**

# The prime option

The latest prime lenses don't compromise on image quality, but there is a trade-off

The prime-lens market has recently seen a resurgence



**R**ecently there's been a spate of introductions of a kind of lens that might have been

thought almost obsolete – the prime lens. At the vanguard of the trend was Sigma, with its 'Art' (or A) series of lenses, available for full-frame use at 24mm, 35mm and 50mm, and all with an aperture of f/1.4. Nikon has recently extended its f/1.8 series of prime lenses, which now includes focal lengths of 20mm, 24mm, 28mm, 35mm, 50mm and 85mm. In the round of summer announcements, Tamron also launched two new f/1.8 primes – a 35mm and 45mm, both with optical stabilisation.

People select prime lenses over the more ubiquitous zoom lenses for one of three reasons. The first is lens speed. The slowest of these lenses is f/1.8 and there are no zoom lenses for full-frame available at that aperture (although the ever-innovative Sigma runs it close with the recently announced 24–35mm f/2 DG HSM | A lens). The wider aperture is not only valuable for low-light photography, but it also gives users the ability to control depth of field and allows

**'They are all very large in comparison to older prime lenses of similar focal length'**

you to pick out the main subject.

The second reason is one of image quality. Although the quality available from the latest zoom lenses is excellent, that from primes generally has the edge. This is not simply in terms of resolution, but also in two other important respects. Zoom lenses typically introduce quite a lot of distortion. This is sometimes simple barrel or pincushion distortion, but often it's the more complex, obtrusive and harder-to-correct 'moustache' types – the consequence of having several interacting corrections that operate at different focal lengths. In addition, with fewer glass-to-air surfaces, primes will often have a different rendering quality, with higher micro-contrast.

The third reason relates to size and weight. With optical formulae involving fewer elements, a prime is typically smaller and lighter than a zoom. Moreover, a zoom needs to be sized to maintain its rated f-number at its longest focal length. As a result, its back end will

be at least as large as a prime with that focal length. At the same time, if it is to maintain a vignette-free angle of view for its shortest focal length, its front end has to be oversized, too.

A common factor in the design of all these new primes is that this third advantage has been more or less dropped. They are all very large in comparison to older prime lenses of similar focal length and aperture. The reason for this is that they are all no-compromise designs in terms of the image quality available at their maximum apertures. This is a trend started by Zeiss, with its superlative Otus 50mm f/1.4 T\* lens, which was nearly double the size of any previous lens with those parameters, but delivered exceptional resolution when used wide open. The fact that so many other lens manufacturers have followed the same design philosophy represents a belief that DSLR owners value lens speed and resolution more than compactness and low weight.

**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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NIKON D200 BODY COMPLETE ONLY 3899 ACTUATIONS	MINT - £199.00
NIKON D7200 BODY COMPLETE VERY LOW USE	MINT BOXED £899.00
NIKON D90 BODY COMPLETE WITH BATT & CHARGER	MINT- £195.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	MINT- £165.00
NIKON D70 BODY COMPLETE	EXC+ £145.00
NIKON D70 BODY WITH BATTERY & CHARGER	MINT- £95.00
NIKON MB-D80 BATTERY GRIP FOR NIKON D80/D90	EXC+++ £49.00
NIKON SB50 DX SPEEDLIGHT COMPLETE	MINT-BOXED £59.00
NIKON SB700 SPEEDLIGHT	MINT BOXED AS NEW £199.00
NIKON SB600 SPEEDLIGHT	MINT- £125.00
NIKON SB800 SPEEDLIGHT	MINT-BOXED £175.00
NIKON SB900 SPEEDLIGHT COMPLETE	MINT BOXED £199.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT	MINT BOXED £95.00
METZ 45 CL4 DIGITAL FLASH FOR NIKON	MINT- £175.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT	MINT BOXED £75.00
NIKON MC 36 REMOTE CONTROL	MINT £79.00
OLYMPUS OMD-EM5 WITH 12-50MM ED EZ LENS LOW USE	MINT £395.00
OLYMPUS E-P1 12MP + 14-42 LENS AND LEATHER CASE	MINT BOXED £149.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE	MINT BOXED £199.00
OLYMPUS 12mm F2 ZUIKO DIGITAL ED MICRO 4/3RDS	MINT £399.00
OLYMPUS 45mm F1.8 M ZUIKO DIGITAL MICRO 4/3RDS	MINT £250.00
OLYMPUS 60mm F2.8 MACRO M ED MICRO 4/3RDS	MINT £275.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS	MINT £219.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS	MINT+HOOD £245.00
OLYMPUS 50mm F2.8 MACRO ZUIKO DIGITAL ED 4/3RDS	MINT CASED £365.00
OLYMPUS 12 - 60mm F2.8/4 SWD ZUIKO DIG ED 4/3RDS	MINT CASED £445.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM	MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY	MINT £99.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY	MINT £39.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5	MINT BOXED £145.00
OLYMPUS FL-14 FLASH UNIT	EXC++ BOXED £69.00
OLYMPUS FL - 40 FOR OLYMPUS DIGITAL	MINT BOXED £69.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £145.00
PANASONIC DMC-FZ62 WITH LEICA LENS	MINT £99.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS	MINT BOXED £115.00
SONY DT 30mm F2.8 MACRO SAM LENS	MINT BOXED £115.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY	EXC+ £115.00
CANON EOS 1N BODY	EXC+ £145.00
CANON EOS 3 BODY	EXC++ £99.00
CANON 16 - 35mm f2.8 USM "L" MK2	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L" WITH HOOD	MINT-CASED £399.00
CANON 17 - 40mm F4 USM "L" WITH FILTER	MINT BOXED £425.00
CANON 24 - 70mm F2.8 USM "L" MKII	MINT BOXED AS NEW £695.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT CASED £479.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	EXC++ £399.00
CANON 28 - 80mm f2.8/4 USM "L"	EXC++CASED £375.00
CANON 70 - 200mm f4 USM "L"	MINT BOXED £365.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT- £645.00
CANON 70 - 200mm f2.8 USM "L"	MINT BOXED £745.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1	MINT BOXED £899.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER	MINT BOXED £845.00
CANON 14mm f2.8 USM "L"	MINT-BOXED £795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS	MINT BOXED £775.00
CANON 50mm f1.2 USM "L" LATEST	MINT CASED £745.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT CASED £799.00
CANON 400mm f5.6 USM "L" WITH HOOD & CASE	MINT BOXED £799.00
CANON 500mm f4 USM "L" IMAGE STABILIZER	MINT-CASED £3,245.00
CANON 15mm f2.8 EF FISHEYE	MINT BOXED AS NEW £379.00
CANON 28mm f2.8 E/F	MINT £195.00
CANON 50mm f1.4 USM	MINT BOXED £175.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW)	MINT £149.00
CANON 50mm f1.8 MK II	MINT- £65.00
CANON 60mm f2.8 USM MACRO LATEST	MINT BOXED £279.00
CANON 100mm f2 USM	MINT- £275.00
CANON 100mm f2 USM	EXC++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER	MINT- £415.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD	MINT BOXED £445.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD £299.00
CANON 28 - 90mm f4/5.6 USM	MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER	MINT BOXED £195.00
CANON 35 - 80mm f4/5.6 EF MKIII	MINT £39.00
CANON 70 - 300mm f4.5/5.6 USM DO IMAGE STABILIZER	MINT-BOXED £495.00
CANON 75 - 300mm f4.5/5.6	MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MKII	MINT £129.00
CANON 100 - 300mm f4/5.6 USM	MINT- £95.00
CANON EF25 II EXTENSION TUBE	MINT BOXED £79.00
KENCO DG CANON FIT TUBE SET 12,20,36MM	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I	MINT £159.00
CANON EF 1.4X EXTENDER MK II	MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM	MINT- £99.00

KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT BOXED £159.00
TELEPLUS MC7 7 ELEMENT 2X TELECONVERTER	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F	MINT- £45.00
QUANTERAY 2X TELECONVERTER FOR CANON A/F	MINT- £59.00
CANON ST-E2 SEEDLITE TRANSMITTER	MINT BOXED £125.00
CANON 540 EZ FLASH + INST	MINT BOXED £69.00
CANON 540 EZ FLASH + INST	MINT- CASED £59.00
CANON 420 EZ FLASH	MINT CASED £39.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON ANGLE FINDER C	MINT BOXED £99.00
CANON LC3 TRANSMITTER AND RECIEVER	MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 50mm f1.4 EX DG HSM LATEST	MINT £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC	MINT- £179.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD	MINT-BOXED £299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE	MINT CASED £345.00
TAMRON 14-24 f3.5/4.5 A/F SP LD DI ASPHERIC VR	MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST)	MINT £299.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY	EXC++BOXED £365.00
CONTAX G2 BODY	EXC++ £345.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £299.00
CONTAX 21mm f2.8 BIOGON BLACK WITH FINDER	MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER	MINT BOXED £499.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD,CAP	MINT BOXED £275.00
CONTAX 45mm f2 PLANINAR "G" BLACK + B&W FILTER	MINT BOXED £295.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP	MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK	MINT BOXED £79.00
CONTAX G1 DATABASE FOR CONTAX T3	MINT-BOXED £69.00
CONTAX FIT YASHICA 28MM F2.8 SUPERB CONDITION	MINT £65.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £195.00
CONTAX 55mm F4 TELE TESSAR AE	MINT- £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM	MINT BOXED £295.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1V COMPLETE IN BOX	MINT-BOXED £345.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M8 NEW SHUTTER FULL LEICA SERVICE	MINT-BOXED £895.00
LEICA M7 BLACK BODY LATE MODEL	MINT BOXED £1,295.00
LEICA M6 J WITH ELMARIT M ANNIVERSARY SET	MINT BOXED £3,250.00
LEICA M6 PARTNER AKTION 1996 LTD EDITION BODY	MINT BOXED £995.00
LEICA M2 BODY COMPLETE WITH INST BOOK	MINT-BOXED £795.00
LEICA M2 BODY WITH CASE	EXC++CASED £595.00
LEICA MDA BODY SER NO 12659XK CIRCA 1970	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76	EXC++ £399.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION")	EXC++ £365.00
LEICA IIF RED DIAL BODY ("FROM A COLLECTION")	EXC+++ £245.00
LEICA III BODY REALLY NICE ONE	EXC £245.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA IIC BODY WITH CASE	EXC++ £195.00
LEICA IIC RED BLIND RARE	EXC++ £375.00
LEICA CL BODY	MINT- £445.00
LEICA CL LUX 2 COMPLETE ALSO LEATHER CASE	MINT BOXED £299.00
ZEISS 21mm f4.5 BIOGON ZM	MINT BOXED AS NEW £699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATESTMINT BOXED £2,475.00	
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER	MINT IN KEEPER £895.00
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON	MINT BOXED £1,095.00
LEICA 35mm F3.5 SUMMARON M WITH LEICA FILTER	MINT- £325.00
LEICA 35mm F3.5 SUMMARON M WITH SPECS	MINT- £395.00
LEICA 50mm F2 SUMMICRON BLACK 11826	MINT BOXED £895.00
LEICA 50mm F2 SUMMICRON 6 BIT LATEST	MINT BOXED £1,095.00
LEICA 50mm F2 SUMMICRON CHROME SER NO 363014#	MINT+HOOD £995.00
LEICA 50mm F2 SUMMICRON BLACK COMP WITH HOOD	MINT BOXED £850.00
LEICA 50mm F2 SUMMICRON CHROME M FIT	EXC++BOXED £575.00
LEICA 50mm F2 SUMMICRON CHROME M FIT	MINT £595.00
LEICA 50mm F2 CLOSE FOCUS SUMM + SPECS	EXC++ £595.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339#	MINT- £299.00
LEICA 5cm F3.5 ELMAR RED SCALE	MINT- £345.00
LEICA MACRO ELMAR 90mm F4 BLACK 11633	MINT BOXED £1,295.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M	MINT- £199.00
LEICA 135mm f2.8 ELMARIT WITH SPECS	EXC++ £295.00
LEICA 135mm f4.5 HEKTOR	EXC+ £75.00
VOIGTLANDER BESSA R BODY BLACK	MINT BOXED £195.00
VOIGTLANDER 50mm f1.5 NOKTON + LEICA M RING	MINT BOXED £375.00
VOIGTLANDER 21mm f4 COL SKO SKO FINDER + M RING	MINT- £295.00
VOIGTLANDER 25mm f4 COL SKOPAR VM	MINT-BOXED £275.00
VOIGTLANDER 15mm FINDER	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356)	MINT BOXED £225.00
LEICA M GRIP FOR M7/M6/M6TTL ETC	MINT- £49.00
CANON 28mm F3.5 SERENAR SCREW	MINT- £175.00
LEICA 35mm F2.8 SUMMARON SCREW L39	MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW	MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW	MINT- £365.00
LEICA 5mm F2.8 COLLAPSIBLE ELMAR SCREW	MINT- £299.00
LEICA 5cm F2 SUMMARIT SCREW	MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT	EXC++IN KEEPER £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS	MINT- £299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC+++ £375.00
LEICA 90mm F4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW	EXC++ £199.00
LEICA SF240 FLASH	MINT BOXED £189.00
LEICA PNOAR BLACK RANGEFINDER	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC	MINT-BOXED £145.00
LEICA R8 BODY BLACK	MINT-BOXED £425.00
LEICA R5 BODY BLACK	MINT- £225.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £245.00
LEICAFLEX BODY CHROME	MINT- £195.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345	MINT-BOXED £445.00
LEICA 50mm F2 SUMMICRON R 2 CAM	MINT £199.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA MOTORWINDER AND STRAP FOR R6 ETC	MINT BOXED £145.00
LEICA ULTRAVID H X 42 BINOCULARS BLACK	MINT- £695.00
LEICA 10 X 40 TRINOVID BA WITH CASE & MANUAL	MINT-BOXED £495.00

## Medium & Large Format

HASSELBLAD 30mm f3.5 DISTAGON Cn T*	MINT-CASED £1,975.00
HASSELBLAD 180mm f4 SONNAR Cn T*	MINT CASED £695.00

HASSELBLAD PM 45	MINT BOXED £265.00
HASSELBLAD PM 90	MINT BOXED £225.00
HASSELBLAD PM 90	MINT BOXED £395.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER	MINT BOXED £325.00
BRONICA 40mm F4 PE LENS TOTALLY AS NEW	MINT BOXED £195.00
BRONICA 40mm F4 ZENZANON FOR ETRS/ETRSI	MINT- £159.00
BRONICA 50mm F2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT £89.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA 150mm F2.8 BACK	MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRS, ETRS ETC	MINT BOXED £59.00
BRONICA AEI METERED PRISM	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRS ETC	MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI	MINT- £45.00
BRONICA MOTOR WINDER E	EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S	MINT- £165.00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA PRISM ME METERED FOR SQA/SQAI	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI	MINT- £59.00
MAMIYA 6 MF WITH 75mm f3.5 LENS VIRTUALLY UNUSED	MINT £875.00
MAMIYA 6 BODY	MINT- £775.00
MAMIYA 50mm f4 "G" LENS FOR MAMIYA 6	MINT BOXED £399.00
MAMIYA 150mm F4.5 "G" WITH HOOD	MINT BOXED £365.00
MAMIYA 43mm F4.5 WITH FINDER & HOOD FOR 77II	MINT BOXED £799.00
MAMIYA 150mm F4.5 WITH HOOD FOR 77II	MINT BOXED £395.00
MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 77II	MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 6X7	MINT- £195.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT BOXED £350.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008	MINT- £575.00
ROLLEIFLEX 2.8F WITH PLANINAR LENS	MINT- £895.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7	MINT-BOXED £75.00
YASHICAMAT 1246 FIT SUN TELE ADAPTOR KIT	MINT CASED £55.00
YASHICAMAT 1246 WIDE ANGLE ADAPTOR KIT	MINT-CASED £85.00
YASHICAMAT 1246 TWIN LENS REFLEX CAMERA	NEW UNUSED £299.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY COMPLETE WITH STRAP & MANUAL	MINT-BOXED £399.00
NIKON 105mm F2.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED £425.00
NIKON 20mm F2.8 A/F "D"	MINT BOXED £295.00
NIKON 35mm F1.8 "G" DX AF-S	MINT BOXED £115.00
NIKON 50mm F1.8 A/F	MINT- £69.00
NIKON 50mm F1.8 A/F "D"	MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS	MINT BOXED £129.00
NIKON 60mm F2.8 A/F "D"	MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED £275.00
NIKON 85mm F3.5 MICRO NIKKOR G ED AF-S VR DX +	MINT CASED £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW	MINT BOXED AS NEW £875.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX	MINT BOXED £495.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT BOXED AS NEW £299.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT CASED £289.00
NIKON 17 - 35mm f2.8 D IF AF-S SUPERB LENS	MINT-CASE





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## Canon EOS 700D

18.0 MEGA PIXELS 5 FPS

**£50 cashback**

Body Only + 18-55 IS STM  
**£364.00\* £419.00\***

\*Prices include £50 cashback from Canon. 14.10.15 - 13.01.16

## Canon EOS M3

24.2 MEGA PIXELS

Body Only + 18-55 IS STM Viewfinder kit  
**£495.00 £699.00**

Add an spare Canon LP-E17 battery for only £44.00

## Canon EOS M10

18.0 MEGA PIXELS

**NEW!!**

Body Only + 15-45 IS STM  
**£399.99**

NOW IN STOCK!

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## Nikon D3300

24.2 MEGA PIXELS 5 FPS

**£20 cashback**

Body Only + 18-55 VR II  
**£274.00\* £329.00\***

\*Prices include £20 cashback from Nikon. 14.10.15 - 13.01.16

## Nikon D5300

24.2 MEGA PIXELS 5 FPS

**£40 cashback**

Body Only + 18-55 VR II  
**£403.00\* £459.00\***

\*Prices include £40 cashback from Nikon. 14.10.15 - 13.01.16

## Nikon D5500

24.2 MEGA PIXELS

**£50 cashback**

Body Only + 18-55 VR II  
**£489.00\* £549.00\***

\*Prices include £50 cashback from Nikon. 14.10.15 - 13.01.16

## Canon EOS 750D

24.2 MEGA PIXELS 5 FPS

**£50 cashback**

Body Only + 18-55 IS STM  
**£444.00\* £499.00\***

\*Prices include £50 cashback from Canon. 14.10.15 - 13.01.16

## Canon EOS 760D

24.2 MEGA PIXELS 5 FPS

**£50 cashback**

Body Only See website for lenses  
**£599.00\***

\*Price includes £50 cashback from Canon. 14.10.15 - 13.01.16

## Canon EOS 70D

20.2 MEGA PIXELS 7 FPS

**£60 cashback**

Body Only + 18-55 IS STM  
**£668.00\* £685.00\***

\*Prices include £60 cashback from Canon. 14.10.15 - 13.01.16

## Nikon D7200

24.2 MEGA PIXELS 7 FPS

Body Only + 18-105 VR  
**See web See web**

Add an Nikon MB-D15 battery grip for **only £269**

## Nikon D610

24.2 MEGA PIXELS 5 FPS

Body Only + 24-85 VR  
**See web See web**

Add an EN-EL15 spare battery for **only £54** when bought with D610

## Nikon D750

24.3 MEGA PIXELS 11 FPS

Our price + 24-85 VR  
**£1,499.00 £1,849.00**

Add a Nikon MB-D16 battery grip for only £229.00

## Canon EOS 7D Mark II

24.2 MEGA PIXELS 10 FPS

**£250 rebate**

Body Only Add a grip for  
**£1,299.00 £249.00**

Purchase with the BG-E11 grip and get a rebate of up to £250!

## Canon EOS 6D

20.2 MEGA PIXELS

**£100 cashback**

Body Only + 24-105 IS STM  
**£1,032.00\* £1,399.00\***

\*Prices include £100 cashback from Canon. 14.10.15 - 13.01.16

## Canon EOS-1D X

18.1 MEGA PIXELS 12 FPS

**0% finance**

Body Only See website for lenses  
**£4,399.00**

12 months interest free finance available! Call 01444 23 70 60.

## Nikon D810

36.3 MEGA PIXELS 7 FPS

Our price + 24-70 f/2.8  
**£2,349.00 £3,518.00**

Add a Nikon MB-D12 battery grip for only £284.99

## Nikon D4s

36.3 MEGA PIXELS 7 FPS

Our price + 24-70 f/2.8  
**£4,449.00 £3,518.00**

Add a Nikon MB-D12 battery grip for only £284.99

## Nikon Coolpix P900

**In stock at £489.00**

## Canon EOS 5D Mark III

22.3 MEGA PIXELS

**FREE grip!**

Body Only + 24-70 f/2.8 II  
**£2,249.00 £3,624.00**

Superb line up of lenses for any occasion.

## Canon EOS 5Ds

50.6 MEGA PIXELS

**0% finance available!**

Body Only  
**£2,999.00**

## Canon EOS 5Ds R

50.6 MEGA PIXELS

**0% finance available!**

Body Only  
**£3,199.00**

## Canon PIXMA iP5750

**£30 cashback**

In stock at **£189.00\***

\*Price includes £30 cashback from Canon. 14.10.15 - 13.01.16

## Canon PowerShot G3X

**£40 cashback**

In stock at **£736.00\***

\*Price includes £40 cashback from Canon. 14.10.15 - 13.01.16

## Canon PowerShot G7X

**£25 cashback**

In stock at **£354.00\***

\*Price includes £25 cashback from Canon. 14.10.15 - 13.01.16

## CANON LENSES

For **CASHBACK SAVINGS** on selected Canon lenses, visit us instore, call 01444 23 70 60 or see [www.parkcameras.com/ap](http://www.parkcameras.com/ap)

14mm f/2.8 II USM	<b>£1,529.00</b>	180mm f/3.5L USM	<b>£1,049.00</b>	EF-S 18-55 IS II (No packaging)	<b>£79.00</b>
20mm f/2.8 USM	<b>£385.00</b>	200mm f/2.0L IS USM	<b>£4,399.00</b>	EF-S 18-135mm IS STM	<b>£329.00</b>
24mm f/1.4L Mk II USM	<b>£1,199.00</b>	200mm f/2.8L USM/2	<b>£569.00</b>	EF-S 18-200mm f/3.5-5.6	<b>£385.00</b>
24mm f/2.8 IS USM	<b>£455.00</b>	300mm f/2.8L USM IS II	<b>£4,799.00</b>	24-70mm f/2.8L II USM	<b>£1,400.00</b>
EF-S 24mm f/2.8 STM	<b>£129.00</b>	300mm f/4.0L USM IS	<b>£959.00</b>	24-70mm f/4.0L IS USM	<b>£699.00</b>
28mm f/1.8 USM	<b>£379.00</b>	400mm f/2.8L USM IS II	<b>£7,698.00</b>	24-105mm f/4.0L IS USM	<b>£749.00</b>
28mm f/2.8 IS USM	<b>£389.00</b>	400mm f/4.0 DO IS II	<b>£6,999.00</b>	24-105mm (White Box)	<b>£729.00</b>
35mm f/1.4L USM	<b>£989.00</b>	400mm f/5.6L USM	<b>£889.00</b>	24-105mm f/3.5-5.6 IS STM	<b>£375.00</b>
35mm f/1.4L II USM	<b>£1,799.99</b>	500mm f/4.0L IS MK II	<b>£6,899.00</b>	28-300mm f/3.5-5.6L IS	<b>£1,795.00</b>
35mm f/2.0 IS USM	<b>£399.00</b>	600mm f/4.0L IS MK II	<b>£8,895.00</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£225.00</b>
40mm f/2.8 STM	<b>£129.00</b>	800mm f/5.6L IS USM	<b>£9,899.00</b>	70-200mm f/2.8L IS USM	<b>£1,499.00</b>
50mm f/1.2 L USM	<b>£995.00</b>	TSE 17mm f/4.0L	<b>£1,599.00</b>	70-200mm f/2.8L USM	<b>£945.00</b>
50mm f/1.4 USM	<b>£237.00</b>	TSE 24mm f/3.5L II	<b>£1,479.00</b>	70-200mm f/4.0L IS USM	<b>£805.00</b>
50mm f/1.8 II	<b>£88.00</b>	TSE 45mm f/2.8	<b>£1,099.00</b>	70-200mm f/4.0L USM	<b>£459.00</b>
50mm f/1.8 STM	<b>£107.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>	70-300mm f/4.0-5.6 IS	<b>£368.00</b>
50mm f/2.5 Macro	<b>£201.00</b>	8-15mm f/4L Fisheye USM	<b>£915.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£904.00</b>
EF-S 60mm f/2.8 Macro	<b>£314.00</b>	EF-S 10-18mm IS STM	<b>£189.00</b>	70-300mm DO IS USM	<b>£1,118.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	EF-S 10-22mm f/3.5-4.5	<b>£410.00</b>	75-300mm f/4.0-5.6 III	<b>£188.00</b>
85mm f/1.2L II USM	<b>£1,499.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>	75-300mm f/4.0-5.6 III	<b>£219.00</b>
85mm f/1.8 USM	<b>£237.00</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£531.00</b>	100-400mm L IS USM II	<b>£1,899.00</b>
100mm f/2 USM	<b>£358.00</b>	16-35mm f/2.8L II USM	<b>£1,064.00</b>	200-400mm f/4.0L USM	<b>£8,598.00</b>
100mm f/2.8 USM Macro	<b>£373.00</b>	16-35mm f/4.0L IS USM	<b>£721.00</b>	1.4x III Extender	<b>£314.00</b>
100mm f/2.8L Macro IS	<b>£635.00</b>	17-40mm f/4.0L USM	<b>£549.00</b>	2x III Extender	<b>£302.00</b>
135mm f/2.0L USM	<b>£699.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£532.00</b>	EF 12II Extension Tube	<b>£79.99</b>

**2 years' Interest Free Credit** available when you buy any Canon L-Series lens

Offer available by calling 01444 23 70 60 or visiting us in store. Applicable between 05.11.15 & 13.01.16 subject to status



## NIKON LENSES

Prices updated DAILY! See [www.parkcameras.com/ap](http://www.parkcameras.com/ap) for details.

AF-G 10.5mm f/2.8G ED DX	<b>£549.00</b>	AF-S 85mm f/3.5G DX	<b>£375.00</b>	AF-S 16-35mm f/4G ED VR	<b>£829.00</b>
AF-D 14mm f/2.8D	<b>£1,209.00</b>	AF-S 85mm f/1.8G	<b>£349.00</b>	AF-S 16-80mm f/2.8-4E ED VR	<b>£869.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£625.00</b>	AF-S 85mm f/1.4G	<b>£1,149.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£429.00</b>
AF-S 20mm f/1.8G ED	<b>£629.00</b>	AF-S 105mm f/2.8G VR	<b>£619.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>	AF-DC 105mm f/2 Nikkor	<b>£805.00</b>	AF-S 17-55mm f/2.8G DX	<b>£979.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>	AF-D 135mm f/2.0D	<b>£1,029.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£519.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,379.00</b>	AF-D 180mm f/2.8 IF ED	<b>£695.00</b>	AF-S 18-105mm VR	<b>£204.00</b>
AF-D 28mm f/2.8	<b>£245.00</b>	AF-D 200mm f/4D IF ED	<b>£1,179.00</b>	AF-S 18-140mm ED VR DX	<b>£459.00</b>
AF-S 28mm f/1.8G	<b>£495.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,099.00</b>	AF-S 18-200mm ED DX VR II	<b>£569.00</b>
AF-S 35mm f/1.4G	<b>£1,295.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£3,999.00</b>	AF-S 18-300mm f/3.5-5.6 VR	<b>£549.00</b>
35mm f/2 AF Nikkor D	<b>£255.00</b>	AF-S 300mm f/4 D IF-ED	<b>£1,029.00</b>	AF-S 24-70mm f/2.8G ED	<b>£1,199.00</b>
AF-S 35mm f/1.8G ED	<b>£429.00</b>	AF-S 300mm f/4E PF ED VR	<b>£1,639.00</b>	AF-S 24-85mm VR	<b>£399.00</b>
AF-S 35mm f/1.8G DX	<b>£139.00</b>	AF-S 400mm f/2.8 FL ED VR	<b>£10,399.00</b>	AF-S 24-120mm f/4G ED VR	<b>£749.00</b>
AF-S 40mm f/2.8G ED	<b>£185.00</b>	AF-S 500mm f/4G ED VR	<b>£5,849.00</b>	AF-S 28-300mm ED VR	<b>£659.00</b>
AF 50mm f/1.4D	<b>£244.00</b>	AF-S 500mm f/4E FL ED VR	<b>£8,149.00</b>	AF-S 55-200mm f/4-5.6G VR II	<b>£229.00</b>
AF-S 50mm f/1.4G	<b>£275.00</b>	AF-S 600mm f/4G ED VR	<b>£6,899.99</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,579.00</b>
AF-D 50mm f/1.8	<b>£109.00</b>	AF-S 600mm f/4E FL ED VR	<b>£9,649.00</b>	AF-S 70-200mm f/4.0 ED VR	<b>£899.00</b>
AF-S 50mm f/1.8G	<b>£140.00</b>	AF-S 800mm f/5.6E FL ED VR	<b>£13,994.00</b>	AF-S 70-300mm IF ED VR	<b>£406.00</b>
AF-S 58mm f/1.4G	<b>£1,135.00</b>	AF-S 10-24mm f/3.5-4.5G	<b>£639.00</b>	AF-D 80-400mm ED VR	<b>£939.00</b>
AF-D 60mm f/2.8 Micro	<b>£368.00</b>	AF-S 12-24mm f/4 G IF-ED	<b>£859.00</b>	AF-S 80-400mm ED VR	<b>£1,799.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£369.00</b>	AF-S 14-24mm f/2.8G ED	<b>£1,315.00</b>	AF-S 200-400mm VR II	<b>£4,899.00</b>

## SONY

### Sony RX100 IV

20.1 MEGA PIXELS 40x SLOW MOTION

**£50 cashback**

In stock at **£799.00\***

Add a NP-BX1 battery for £39

\*Price includes £50 cashback from Sony. 15.10.15 - 31.01.16

### Sony RX10

20.2 MEGA PIXELS (8.3x)

**£50 cashback**

In stock at **£548.00\***

Add a NP-FW50 battery for £64

\*Price includes £50 cashback from Sony. 15.10.15 - 31.01.16

### Sony a6000

20.2 MEGA PIXELS (8.3x)

**£50 cashback**

Body Only + 16-50mm  
**£399.00\* £445.00\***

\*Prices include £50 cashback from Sony. 15.10.15 - 31.01.16

### Sony a7 II

24.3 MEGA PIXELS

**£50 cashback**

Body Only + 28-70mm  
**£1,144.00\* £1,549.00\***

\*Prices include £100 cashback from Sony. 15.10.15 - 31.01.16

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## SIGMA

Sigma 30mm  
f/1.4 DC HSM | Art



**£75**  
cashback

In stock at **£304.00\***  
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\*Price includes **£75 cashback**  
from Sigma. Ends 31.01.16

Sigma 12-24mm  
f/4.5-5.6 II DG HSM



**£50**  
cashback

In stock at **£549.00\***  
See website for details

\*Price includes **£50 cashback**  
from Sigma. Ends 31.01.16

Sigma 150-600mm  
f/5-6.3 DG OS HSM | Contemporary



**£50**  
cashback

In stock at **£799.00\***  
See website for details

\*Price includes **£50 cashback**  
from Sigma. Ends 31.12.15

## SIGMA LENSES

Prices updated DAILY!  
See [www.parkcameras.com/ap](http://www.parkcameras.com/ap) for details.

4.5mm f/2.8 Fisheye EX DC	<b>£599.00</b>	300mm f/2.8 APO EX DG	<b>£2,299.00</b>	50-500mm f/4.5-6.3 DG OS HSM	<b>£719.00</b>
8mm f/3.5 Fisheye EX DG	<b>£615.00</b>	500mm f/4.5 APO EX DG	<b>£3,799.99</b>	70-200mm f/2.8 APO EX DG OS	<b>£799.00</b>
15mm f/2.8 Fisheye EX DG	<b>£474.00</b>	800mm f/5.6 APO EX DG	<b>£4,399.99</b>	70-300mm f/4.0-5.6 APO Macro	<b>£150.00</b>
15mm f/2.8 (Pentax - 1 only!)	<b>£239.99</b>	8-16mm f/4.5-5.6 DC HSM	from <b>£529.99</b>	70-300mm f/4.0-5.6 DG Macro	<b>£98.00</b>
19mm f/2.8 DN	from <b>£124.99</b>	10-20mm f/4-5.6 EX DC	from <b>£269.99</b>	120-300mm f/2.8 OS HSM S	<b>£2,699.00</b>
24mm f/1.4 DG HSM	<b>£669.00</b>	10-20mm f/3.5 EX DC HSM	<b>£379.00</b>	150-500mm f/5.0-6.3 DG OS	<b>£539.00</b>
30mm f/1.4 DC HSM ART	<b>£379.00</b>	12-24mm f/4.5-5.6 II DG HSM	<b>£599.00</b>	150-600mm f/5.0-6.3 (C)	<b>£839.00*</b>
30mm f/2.8 DN	<b>£128.99</b>	17-50mm f/2.8 DC OS HSM	<b>£309.00</b>	150-600mm f/5.0-6.3 (SPORT)	<b>£1,399.00</b>
35mm f/1.4 DG HSM ART	<b>£659.00</b>	17-70mm f/2.8-4 Macro OS	<b>£329.00</b>	200-500mm f/2.8 EX DG	<b>£12,699.00</b>
50mm f/1.4 EX DG HSM	<b>£269.99</b>	18-35mm f/1.8 DC HSM	<b>£629.00</b>	300-800mm f/5.6 EX DG HSM	<b>£5,542.00</b>
50mm f/1.4 DG HSM (Art)	<b>£669.00</b>	18-200mm f/3.5-6.3 II DC OS	<b>£199.99</b>	EX DG 1.4x APO	<b>£198.00</b>
60mm f/2.8 DN	from <b>£119.99</b>	18-200mm f/3.5-6.3 OS HSM	<b>£269.00</b>	1.4x Tele Converter TC-1401	<b>£259.00</b>
85mm f/1.4 EX DG HSM	<b>£649.00</b>	18-250mm Macro OS HSM	<b>£299.00</b>	EX DG 2x APO DG	<b>£239.00</b>
105mm f/2.8 EX DG OS HSM	<b>£379.00</b>	18-300mm f/3.5-6.3 DC OS HSM	<b>£375.00</b>	2x Tele Converter TC-2001	<b>£329.00</b>
150mm f/2.8 OS Macro	<b>£668.00</b>	24-35mm f/2 DG HSM Art	<b>£799.99</b>	USB Dock	<b>£39.99</b>
150mm f/2.8 (Sony - 1 only!)	<b>£499.99</b>	24-70mm f/2.8 IF EX DG	<b>£599.00</b>		
180mm f/2.8 EX DG OS HSM	<b>£1,199.00</b>	24-105mm f/4 DG OS HSM	<b>£679.00</b>		

For even more Sigma including cameras & accessories, visit [www.parkcameras.com/ap](http://www.parkcameras.com/ap)

## Olympus OM-D E-M10 Mark II

Power to create

Experience a new level of creative photography with the exceptionally compact E-M10 Mark II.

Visit our website to learn more!

Visit [www.parkcameras.com/olympus-e-m10-mark-ii](http://www.parkcameras.com/olympus-e-m10-mark-ii) to see the options available & to watch our E-M10 Mark II preview video.



**NEW!!**  
in stock

## OLYMPUS Bright lenses for dark days

25mm f/1.8

**£50**  
bonus



In stock at **£239.00\***

\*Price includes **£50 bonus** from Olympus. Offer ends 31.01.16

45mm f/1.8

**£30**  
bonus



In stock at **£149.00\***

\*Price includes **£30 bonus** from Olympus. Offer ends 31.01.16

17mm f/1.8

**£75**  
bonus



In stock at **£284.00\***

\*Price includes **£75 bonus** from Olympus. Offer ends 31.01.16

60mm f/2.8

**£75**  
bonus



In stock at **£274.00\***

\*Price includes **£75 bonus** from Olympus. Offer ends 31.01.16

75mm f/1.8

**£100**  
bonus



In stock at **£609.00\***

\*Price includes **£100 bonus** from Olympus. Offer ends 31.01.16

E-M1

**£75**  
bonus



In stock from **£795.00\***

\*Price includes **£100 bonus** from Olympus. Offer ends 31.01.16

## Olympus OM-D E-M5 Mark II

For Creative Enthusiasts

from **£869!**

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X-A2 + 16-50mm O.I.S II

In stock from **£229.00\***

Add a spare Fujifilm NP-W126 battery for **only £59.99**

Fujifilm X-T10



Body Only + 16-50mm II

**£459.00\*** **£539.00\***

\*Prices include **£40 cashback** from Fujifilm. 30.10.15 - 11.01.16

Fujifilm X-T1



Body Only + 18-55mm

**£767.00\*** **£1,084.00**

\*Prices include **£75 cashback** from Fujifilm. 30.10.15 - 11.01.16

For up to £375 on Fujifilm X-mount lenses, visit us in store or at [parkcameras.com](http://parkcameras.com)

Fujifilm XF 90mm f/2 R LM WR

In stock at **£624.00**

after £75 cashback

Cashback available 30.01.15 - 11.01.16

**£75**  
CASHBACK

Tamron 16-300mm  
f/3.5-6.3 Di II VC PZD



In stock at **£399.00**  
See website for details

Purchase this lens and receive a **FREE Tamrac Explorer 41 bag!**

Tamron 70-300mm  
f/4-5.6 VC USD



In stock at **£579.00**  
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Add a Hoya 62mm UV(C) HMC filter for only £17.99

CamRanger Wireless  
Camera Control



In stock at **£269.00**

Wireless Camera Control for iPad, iPhone & iPod Touch

## New Cokin Nuances filters

NUANCES filters redefine what neutrality means when talking about Neutral Density (ND) filters. Cokin has developed a new coating process to ensure an uniform coloration.

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Velbon DV7000N  
Video Tripod



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Visit us in store or online for even more tripods!

Panasonic LUMIX GX8



Up to **£150**  
cashback

See website for latest low price!

Panasonic LUMIX GH4R



**£100**  
cashback

Cashback available 14.10.15 - 25.01.16

Panasonic FZ330



**£30**  
cashback

Available from **£469.00\***  
See website for details

\*Prices include **£30 cashback**  
Available 14.10.15 - 13.01.16

Panasonic GX7



**£35**  
cashback

GX7 + 14-42 + 20mm  
**£398.00\*** **£464.00**

\*Prices include **£35 cashback**  
Available 14.10.15 - 13.01.16

Panasonic GH4



**£50**  
cashback

Body Only + 14-140mm  
**£899.00\*** **£1,270.00**

\*Prices include **£50 cashback**  
Available 14.10.15 - 13.01.16

Pentax K-50



Body Only + 18-55 WR  
**£349.00** **£395.00**

Add a Pentax SLR case for only £10 when bought with the K-50

Pentax K-S2



**£100**  
off

See web for our latest low prices & discount code!

**£100 instant discount** if bought between 01.10.15 - 16.01.16

Pentax K-3 II



**FREE**  
lens

K-3 II Body + 18-55mm  
**£749.00** **£849.00**

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## Leica SL - Fast. Direct. Mirrorless.

The mirrorless Leica SL creates the best connection between photographer and subject. The revolutionary EyeRes viewfinder shows the finished picture - even before pressing the shutter release.

**NEW**  
& expected November!



SRP £5,050.00

Stock expected Mid-November. Place a pre-order with Park Cameras to receive one of the first in the UK!!

Epson SureColor  
SC-P600



A3+ In stock at **£529.00**

FREE Epson Premium A3 paper worth £49.99!

Epson SureColor  
SC-P800



A2 In stock at **£974.00**

Add the Epson Roll feed adapter & 16" roll (260gsm) for **£199.99**

Epson Stylus Pro  
7900

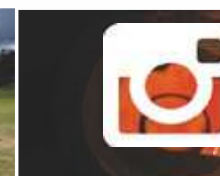


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Fuji Finepix X20.....	E++ £199
Fuji X-E1 Black Body Only.....	E++ £165
Fuji X-E1 Silver Body Only.....	E+ / Mint- £139 - £179
Fuji X-E2 Silver Body Only.....	E++ £299
Fuji X-Pro1 Body.....	E++ £249
Fuji X-T10 Black Body Only.....	Mint- £399
Nikon J1 Black + 10mm.....	Unused £179
Nikon J4 Black + 10-30mm VR.....	Mint- £199 - £229
Olympus E-P1 + 14-42mm.....	E++ £99
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P2 Chrome Body Only.....	E++ £89
Olympus E-P3 + 14-42mm Black.....	E+ £179
Olympus E-P3 Body + VF2 Finder.....	E+ £199
Olympus E-P3 Body Only - Black.....	E+ £99 - £139
Olympus E-PL2 Black + 14-42mm.....	E++ £129
Olympus E-PL2 Black Body Only.....	Ex Demo £139
Olympus E-PL2 Body Only + Case.....	E++ £89
Olympus E-PL2 Body Only.....	E++ / Mint- £89 - £99
Olympus E-PM1 Black Body Only.....	E++ £79
Olympus E-M5 Black Body Only.....	E++ £349
Olympus E-M5 Chrome Body Only.....	E++ £349
Panasonic G1 Body Only.....	E++ £59
Panasonic G3 Black Body Only.....	E++ £79
Panasonic GF-1 Body Only.....	E+ / E++ £49 - £59
Panasonic GF-1 + LVF1 Finder.....	E+ £79
Panasonic GF-2 Body Only.....	E+ £59
Panasonic GF-3 + 14-42mm.....	E+ £99 - £109
Panasonic GF-3 Black Body.....	E++ / Mint- £99 - £69
Panasonic GF-5 + 14-42 mm.....	Unused £199
Panasonic GH-3 Body + Grip.....	E++ / Mint- £399 - £449
Panasonic GH-3 Body Only.....	E++ £349 - £399
Panasonic GH1 Body Only.....	E+ £109
Panasonic GX7 Body Only.....	E++ / Mint- £329 - £349
Pentax Q Body Only.....	E++ £99
Sony A5100 Body Only.....	Unknown £299
Sony A7R Body Only.....	E++ / Mint- £889 - £989
Sony NEX3 + 16mm F2.8.....	E++ £129
Sony NEX3 + 18-55mm.....	E++ £129
Sony NEX7 + 18-55mm.....	E+ £299

## Fuji X Lenses

16-50mm F3.5-5.6 OIS XC.....	E++ £129
18-135mm F3.5-5.6 OIS WR XF.....	E++ / Mint- £379
18-55mm F2.8-4 XF.....	E+ / Mint- £249 - £279
18mm F2 XF R.....	Mint- / Unused £189 - £239
23mm F1.4 XF R.....	Mint- £549
27mm F2.8 XF.....	E++ / Mint- £199
35mm F1.4 XF R.....	Mint- £289
55-200mm F3.5-4.5 OIS XF.....	Mint- £399
56mm F1.2 R XF.....	Mint- £599
60mm F2.4 XF R Macro.....	E++ £289
Zeiss 12mm F2.8 Touit X.....	Mint- £589

## 4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko.....	E++ £749
Olympus 9-18mm F4.5-5.6 ED Zuiko.....	E+ £249
Sigma 10-20mm F4.5-5.6 EX DC HSM.....	E++ £179
Olympus 11-22mm F2.8-3.5 Zuiko.....	E+ / Mint- £249 - £299
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £279 - £349
Olympus 14-35mm F2 SWD.....	E++ £989
Sigma 150mm F2.8 Apo DG Macro.....	E++ £299
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £249
Panasonic 25mm F1.4 Summilux D.....	E++ £299
Olympus 25mm F2.8 Zuiko.....	E++ £139
Olympus 35mm F3.5 Macro Zuiko.....	E++ £98 - £129
Olympus 40-150mm F3.5-4.5 ZuikoE+ / E++ £39 - £49	
Olympus 40-150mm F4-5.6 ED Zuiko.....	E+ / E++ £45 - £49
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £499
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £369 - £389
Olympus 50mm F2 ED Macro Zuiko.....	E++ £269
Olympus 70-300mm F4-5.6 ED Zuiko.....	Mint- £199
Samyang 85mm F1.4 IF MC Asph.....	E+ £169
Olympus EC20 2x Tele Converter.....	Mint- £249

## Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ £579
Panasonic 12-35mm F2.8 G X Vario OIS HD.....	E++ £519
Olympus 12-40mm F2.8 M.Zuiko.....	E++ £589
Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E+ £139
Panasonic 12.5mm F12 G 3d.....	E++ / Mint- £289 - £99
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	Mint- £79
Panasonic 14-42mm F3.5-5.6 G X Asph OIS.....	E++ £119
Olympus 14-42mm F3.5-5.6 II M.Zuiko ED.....	E++ £79
Panasonic 14-45mm F3.5-5.6 Asph G Vario.....	E++ £129
Olympus 17mm f1.8 M.Zuiko Black.....	E++ £279
Olympus 17mm F2.8 M.Zuiko.....	E++ £129

Sigma 19mm F2.8 DN A.....	Mint- £89
Sigma 19mm F2.8 EX DN.....	E++ £79
Panasonic 20mm F1.7 G Pancake.....	E++ £189
SLR Magic 26mm F1.4.....	E++ £59
Panasonic 45-150mm F4-5.6 Asph OIS HD.....	E++ £129
Panasonic 45mm F2.8 DG Asph Macro.....	E++ / Mint- £299 - £389
Sigma 60mm F2.8 DN - Silver.....	E+ £79
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko.....	E++ £259
Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++ £519

## Sony NEX Lenses

10-18mm E OSS.....	Mint- £449
18-200mm F3.5-6.3 OSS.....	E+ / E++ £299 - £369
28-70mm F3.5-5.6 FE OSS.....	Mint- £249
70-200mm f4 G OSS FE.....	Mint- £849
Tamron 18-200mm F3.5-6.3 Di III VC.....	E++ £349

## Digital SLR Cameras

Canon EOS 1DX Body Only.....	E+ £3,289
Canon EOS 1D MKIV Body Only.....	E+ £1,449
Canon EOS 1D MKIII Body OnlyE++ / Mint- £599 - £689	
Canon EOS 1D MKII Body Only.....	As Seen / E++ £199 - £399
Canon EOS 7D MKII Body Only.....	Mint- £999 - £1,049
Canon EOS 5D MKII Body Only.....	Exc / Mint- £649 - £899
Canon EOS 5D MKII IR Body Only.....	E++ £899
Canon EOS 5D + BG-E4 Grip.....	As Seen £249
Canon EOS 5D Body Only.....	E+ £279
Canon EOS 70D Body Only.....	E++ / Mint- £599 - £689
Canon EOS 60D + BG-E9 Grip.....	E+ £359
Canon EOS 60D Body Only.....	E+ £329
Canon EOS 30D + Grip.....	As Seen £79
Canon EOS 30D Body Only.....	As Seen / E+ £79 - £99
Canon EOS 20D + BG-E2 Grip.....	E+ £89
Canon EOS 10D + BG-ED3 Grip.....	As Seen £79
Canon EOS 1200D Body Only.....	Mint- £169 - £175
Canon EOS 1100D Body Only.....	Mint- £149
Canon EOS 760D Body Only.....	Mint- £539
Canon EOS 450D Body Only.....	E+ £99
Canon EOS 350D Body Only.....	As Seen / E+ £49 - £59
Contax N Digital Body Only.....	E++ £899
Fuji S2 Pro Body Only.....	As Seen £49
Fuji S3 Pro Body Only.....	E+ £79
Fuji S5 Pro Body Only.....	E+ / E++ £189 - £199
Nikon D4 Body Only.....	E++ £2,699
Nikon D3 Body Only.....	E+ / E++ £799 - £1,189
Nikon Df Body + 50mm F1.8 G Edition.....	E++ £1,599
Nikon D800E Body Only.....	E++ £1,349
Nikon D800 Body Only.....	E+ / E++ £999 - £1,049
Nikon D700 Body Only.....	As Seen / E+ £349 - £679
Nikon D610 Body Only.....	E++ £849
Nikon D600 Body Only.....	E++ £679
Nikon D7100 Body Only.....	E++ / Mint- £489 - £539
Nikon D300 Body Only.....	E+ / E++ £239 - £269
Nikon D200 Body Only.....	As Seen £99
Nikon D80 Body + 35-80mm.....	E++ £149
Nikon D70 Body + Grip.....	As Seen £49
Nikon D70 Body Only.....	As Seen £49
Nikon D7200 Body Only.....	Mint- £689
Nikon D7100 Body Only.....	E++ / Mint- £489 - £539
Nikon D7000 Body Only.....	E+ / E++ £299 - £329
Nikon D5300 Body Only.....	Mint- £379
Nikon D5000 Body Only.....	E+ £119
Panasonic 25mm F1.4 Summilux D.....	E++ £359
Olympus E30 Body Only.....	E++ £289
Olympus E400 + 14-42mm.....	E+ £99
Olympus E420 + 17.5-45mm + 40-150mm.....	E++ £189
Olympus E450 + 14-42mm.....	E+ £129
Olympus E510 + 14-42mm.....	E++ £159
Olympus E520 + 14-42mm.....	E++ £149 - £159
Olympus E520 Body Only.....	E+ £99
Olympus E600 + 14-42mm.....	E++ £199
Olympus E620 + 14-42mm + 40-150mm.....	E++ £299 - £339
Olympus E620 + 14-45mm + 40-150mm.....	E+ £249
Pentax K7 Body + D-BG4 Grip.....	E+ £249
Pentax K5 + 18-55mm DA WR.....	Mint- £299
Pentax K5 Black Body.....	E+ £239
Pentax *ist DL2 + 18-55mm.....	E++ £119
Pentax *ist DL Body Only.....	E+ £79
Pentax *iSt D + 18-55mm.....	E++ £99
Samsung GX10 + 18-55mm.....	E+ £109
Sigma SD1 Merrill + 17-50mm F2.8.....	E++ £649
Sigma SD14 + 105mm EX Macro.....	E+ £279
Sony A350 Body Only.....	E++ £149
Sony A550 Body Only.....	E++ £199
Sony A700 Body Only.....	E+ / E++ £169 - £189
Sony A900 Body Only.....	E++ £549

## Bronica ETRS/Si

ETRSi Complete + Prism + Grip.....	E+ £349
ETRSi Complete.....	E+ £249
ETR Body Only.....	E+ £79
30mm F3.5 PE Fisheye.....	E++ £589
40mm F4 E.....	Mint- £149
40mm F4 PE.....	E+ £169 - £199
45-90mm F4-5.6 PE.....	E++ £399 - £449
70-140mm F4.5 PE.....	E++ £599
105mm F4.5 PE Macro.....	E++ £199
150mm F3.5 E.....	As Seen / E+ £39 - £109
150mm F3.5 PE.....	E++ £149
200mm F4.5 E.....	E+ / Unused £99 - £219
200mm F5.6 E.....	E++ £129
250mm F5.6 E.....	As Seen / E++ £79 - £159
500mm F8 E.....	E+ £359
120 E Mag.....	E+ / E++ £39 - £45
120 Ei Mag.....	E+ £39
220 E Mag.....	E++ £15
Polaroid Mag E.....	E+ / E++ £25 - £59
Extension Tube E14.....	E+ / Unused £29 - £89
Pro Shade E.....	E+ £25
Angle Finder E.....	Exc £25
Rotary Finder E.....	E++ £79
Speed Grip E.....	E+ £25

## Bronica GS1

GS1 Complete + AE Prism.....	E+ £389 - £449
50mm F4.5 PG.....	E++ £199
250mm F5.6 PG.....	E++ £199
1.4x Teleconverter G.....	Unused £169
GS 120 Magazine.....	E+ £39 - £45
AE Rotary Prism G.....	E+ £99
Polaroid Mag G.....	E+ / Mint- £25 - £45

## Bronica SQA/Ai/B

SQAI Complete.....	E++ £399
SQB Complete + Grip.....	E+ £299
40mm F4 PS.....	E+ £219
50mm F3.5 S.....	E+ £99
80mm F2.8 S.....	As Seen £49
200mm F4.5 S.....	E++ £99
500mm F8 S.....	E+ £299
SQA 220 Mag.....	E++ £29
SQA 220J Mag.....	E+ £75
Polaroid Mag S.....	E++ £25
AE Prism Finder S.....	E+ £79 - £89
CDS MF Finder S.....	E+ £79
Prism Finder S.....	E+ £49
Proshade S.....	E++ £29

## Canon EOS

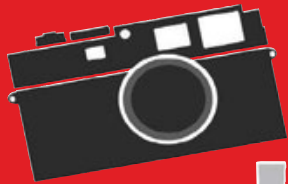
EOS 3 Body Only.....	E+ £109
EOS 30 Body Only.....	E++ £69 - £119
EOS 30 Date Body Only.....	E+ £69
EOS 300 Body Only.....	E+ £15
EOS 30E Body Only.....	As Seen £39
EOS 5 + VG10 Grip.....	E+ £49 - £59
EOS 5 Body Only.....	E+ / E++ £59 - £69
EOS 50E + 28-80mm USM IV.....	E++ £59
EOS 50E + 500mm F8.....	E+ £29
EOS 50E + BP50 Grip.....	As Seen / E+ £25 - £69
EOS 50E + Sigma 24-60mm F2.8.....	E++ £149
EOS 50E Body Only.....	E+ £29 - £49
EOS RT Body Only.....	Unused £149
EOS *ist DL2 + 18-55mm.....	E+ / Mint- £249 - £299
14mm F2.8 L USM.....	Exc £589
14mm F2.8 L USM II.....	E+ / Mint- £1,099 - £1,289
16-35mm F2.8 L USM.....	E++ £599
16-35mm F2.8 L USM MKII.....	Mint- £819
17-40mm F4 L USM.....	Exc / E++ £289 - £399
17-55mm F2.8 EFS IS USM.....	E++ / Mint- £379 - £399
17-85mm F4-5.6 IS USM.....	Unused £149
18-55mm F3.5-5.6 EFS II.....	E++ £49
18-55mm F3.5-5.6 IS STM.....	E++ £69
18-135mm F3.5-5.6 IS STM.....	E++ £199
Olympus E620 + 14-45mm + 40-150mm.....	E+ £229
22mm F2 STM.....	Mint- £89
24mm F1.4 L USM.....	Mint- £699
24mm F1.4 L USM MKII.....	Mint- £899
24mm F2.8 EF.....	E++ £189
24mm F2.8 IS USM.....	Mint- £299
24mm F2.8 STM.....	Mint- £99
24mm F3.5 L TSE.....	E+ / E++ £649 - £749
24-70mm F2.8 L USM.....	E++ £799
24-70mm F4 L IS USM.....	E+ £589
24-85mm F3.5-4.5 USM.....	E+ £128
24-105mm F4 L IS USM.....	E++ £399 - £429
28-105mm F3.5-4.5 USM.....	As Seen £59
28-300mm F3.5-5.6 L IS USM.....	E+ £1,299

35mm F1.4 L USM.....	Mint- £789
35-70mm F3.5-4.5 EF.....	E++ £35
45mm F2.8 TS-E.....	E++ £649 - £849
50mm F1.0 L USM.....	Mint- £2,999
50mm F1.2 L USM.....	E++ £799 - £889
50mm F1.4 USM.....	E++ / Mint- £199 - £219
50mm F1.8 EF II.....	E++ £55 - £59
50mm F1.8 EF Mk1.....	E+ / E++ £129 - £149
50mm f2.5 EF Macro.....	E++ £149
55-200mm F4.5-5.6 USM.....	E++ £59
60mm F2.8 EFS Macro.....	E++ £199
70-200mm F2.8 L IS USM.....	Exc £549
70-200mm F4 L IS USM.....	E++ £599 - £649
70-200mm f4 L USM.....	E++ £349
70-300mm f4-5.6 IS USM.....	E+ / E++ £199 - £219
70-300mm F4-5.6 L IS USM.....	E+ / E++ £699 - £719
70-300mm F4.5-5.6 DO IS USM.....	E++ £389 - £399
75-300mm F4-5.6 EF III.....	E++ £79
75-300mm f4-5.6 IS USM.....	E++ £219
75-300mm F4-5.6 USM III.....	E+ £79
80-200mm F4.5-5.6 EF III.....	E++ £49
80-200mm F4.5-5.6 USM.....	E+ £49
85mm F1.2 L USM MKII.....	E++ / Mint- £999 - £1,089
85mm F1.8 USM.....	E++ / Mint- £179 - £199
100mm F2 USM.....	E+ £259
100mm F2.8 EF Macro.....	E++ £169
100mm F2.8 L Macro IS USM.....	E++ £499
100mm F2.8 USM Macro.....	E++ £299
100-300mm F4.5-5.6 USM.....	E+ £79
100-400mm F4.5-5.6 L IS USM E+ / Mint- £689 - £769	
135mm F2 L USM.....	E++ £549
300mm F2.8 L IS USM.....	E++ £2,749
300mm F2.8 L USM.....	E++ £1,899
300mm F4 L IS USM.....	E+ / Mint- £649 - £699
300mm F4 L USM.....	E+ £449
400mm F2.8 L IS USM.....	E+ £4,189
400mm F2.8 L IS USM.....	E+ £1,849
400mm F5.6 L USM.....	E++ £729 - £749
500mm F4 L IS USM.....	E+ £3,849
600mm F4 L IS USM.....	E++ £5,199
600mm F4 L USM.....	E+ £2,995
800mm F5.6 L IS USM.....	Mint- £7,495
Contax 35-70mm F3.4 MM.....	E++ £299
Contax 35-135mm F3.4-5.5 MM.....	E++ £449
Contax 100mm F2 MM.....	E++ £749
Leica 28mm F2.8 PCS Shift.....	E++ £589
Samyang 85mm F1.4 IF MC Asph.....	E++ £169
Seibold 90mm F4 Dreamagon.....	E++ £99
Sigma 8-16mm F4.5-5.6 DC HSM.....	Mint- £379
Sigma 15-30mm F3.5-4.5 EX DG.....	E++ £189
Sigma 17-50mm F2.8 EX DC OS HSM.....	E++ £199
Sigma 18-50mm F2.8 EX DC.....	E+ £119
Sigma 24-60mm F2.8 EX DG.....	E+ £129
Sigma 24-70mm F2.8 EX DG HSM.....	E++ £449
Sigma 24-70mm F2.8 IF EX DG HSM.....	E+ / E++ £329 - £399
Sigma 28-300mm F3.5-6.3 DL.....	As Seen £49
Sigma 50mm F1.4 EX DG HSME++ / Mint- £199 - £219	
Sigma 50mm F2.8 EX DG Macro.....	E++ £149
Sigma 50-200mm F4.5-5.6 DC HSM OS.....	E++ £99
Sigma 50-500mm F4.6-6.3 Apo DG HSM.....	Exc £299
Sigma 70mm F2.8 EX DG Macro E+ / E++ £179 - £199	
Sigma 70-200mm F2.8 EX Apo HSM.....	E+ / E++ £219 - £299
Sigma 70-210mm F2.8 Apo.....	E+ £149
Sigma 70-300mm F4-5.6 Apo Macro.....	E++ £49 - £79
Sigma 70-300mm F4-5.6 Macro.....	E++ £69
Sigma 100-300mm F4 Apo EX HSM.....	E+ £279
Sigma 105mm F2.8 EX DG Macro.....	E+ £189
Sigma 120-300mm F2.8 EX DG OS HSM S E++ £1,789	
Sigma 135-400mm F4.5-5.6 Apo.....	E++ £179
Sigma 135-400mm F4.5-5.6 Apo DG.....	E++ £199
Sigma 170-500mm F5-6.3 Apo.....	E+ £149
Sigma 300mm F2.8 Apo.....	Unused £299
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,299
Sigma 300mm F2.8 Apo EX DG HSM.....	E++ £1,589 - £1,649
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £199
Sigma 400mm F5.6 AF.....	E+ £79
Sigma 400mm F5.6 Apo Tele Macro.....	E+ £49
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,795
Sigma 600mm F8 Reflex.....	E++ £179
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349
Tamron 17-35mm F2.8-4 XR Di.....	E++ £159
Tamron 17-50mm F2.8 Di II.....	E++ £199
Tamron 17-50mm F2.8 XR Di II VC Asph.....	Mint- £229
Tamron 18-200mm F3.5-6.3 XR Di II.....	E++ £99
Tamron 24-135mm F3.5-5.6 Asph.....	E++ £149
Tamron 28-75mm F2.8 XR Di.....	Mint- £229

Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £279
Tamron 70-200mm F2.8 Di LD (if) Macro.....	E+ £299
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ £199
Tokina 10-17mm F3.5-4.5 DX Fisheye....	Ex Demo £499
Tokina 11-16mm F2.8 DX ATX.....	E++ £279
Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £249
Tokina 24-200mm F3.5-5.6 SD.....	E++ £129
Tokina 28-80mm F2.8 ATX Pro.....	E++ £199
Tokina 50-135mm F2.8 D X ATX.....	Ex Demo / E+ £329 - £399
Tokina 300mm F2.8 ATX SD.....	E+ £749
Zeiss 18mm F3.5 ZE.....	Mint- £699
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £749 -



See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help



Premier



Dealer



Leica T + 18-56mm Aspherical



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SRP £2600

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M9 Black Body Only.....E++ £2,499	R7 Black Body Only.....E+ £299	Multi Angle Grip.....E+ £45
M9 Steel Grey Body Only.....E++ £2,399	R7 Chrome Body Only.....E+ / E++ £299	Winder II.....Exc / E+ £39 - £49
ME Anthracite Body Only...E++ / Mint £2,979 - £2,999	R6.2 Black Body Only.....E+ / E++ £449	
M8 Black Body Only.....E+ £799 - £1,149	R6.2 Chrome Body Only.....E++ £449	
M8 Chrome Body Only.....E+ £699	R6 Black Body Only.....E+ £289 - £349	
M6 Platinum + 50mm F1.4.....Mint £6,499	R5 Black Body Only.....E+ / E++ £199 - £299	
M6 Titanium + 35mm F1.4 + 50mm F1.4..E++ £4,499	R5 Chrome Body Only.....E++ £349	
M6 Titanium + 35mm F1.4.....E+ £3,499	RE Black Body Only.....E+ £179 - £219	
M6TTL Millennium + 35mm F2 + 50mm F1.4.....E++ £5,950	R4S Model 2 Black Body Only.....E+ £119	
M6 Historica Edition.....Mint £3,799	R4 Black Body Only.....E+ / E++ £99 - £159	
M7 0.72x Chrome Body Only.....E++ £1,499	R3 MOT + Winder.....E+ / E++ £179 - £199	
M6 0.72x Black Body + Winder M.....E+ £749	R3 Black Body Only.....E+ £109	
M6 0.72x Black Body Only.....E+ / E++ £699 - £799	SL2 Anniversary Body Only.....E++ £599	
M6 0.72x Chrome Body Only.....E++ £849	SL Chrome Body Only.....E+ / E++ £159 - £179	
M5 Black Body Only.....E+ £499	Mk2 Chrome Body Only.....E+ £179	
M4P Anniversary Chrome + 50mm F2.....E++ £1,875	15mm F2.8 Asph ROM.....Mint £4,499	
M4 Chrome Body Only.....E+ £599 - £699	21mm F4 R 3cam.....E+ £599	
M3 Chrome Body Only.....E+ £599	21mm F4 ROM.....E+ £599	
M2 Chrome Body Only.....Exc / E+ £449 - £649	21-35mm F3.5-4 Asph ROM.....E++ £1,449 - £1,499	
MD2 Black Body Only.....E++ £289	24mm F2.8 ROM.....E++ £899 - £999	
MDA Chrome Body Only.....E+ £249	28mm F2.8 PCS Shift.....E+ £849	
CL Black Body Only.....E++ £349	28-70mm F3.5-4.5 R 3cam.....E+ £299	
Konica Hexar RF Limited Edition.....Mint £2,499	35-70mm F3.5 R Japan.....E+ £249	
Konica Hexar RF + 50mm F2 + Flash.....E+ £799	60mm F2.8 R Macro + Tube.....E+ £349	
16/18/21mm F4 Tri Elmar + Finder.....E+ / Mint- £2,749 - £3,199	70-210mm F4 R 3cam.....E++ £349	
18mm F3.8 Asph M Black.....E++ £1,599	75-200mm F4.5 R 3cam.....E+ £129 - £149	
21mm F1.4 Asph M Black 6bit.....Mint- £3,699	80-200mm F4 ROM.....E++ £649	
21mm F2.8 Asph M Black.E++ / Mint- £1,499 - £1,549	80-200mm F4.5 R 3cam.....E+ £189 - £199	
21mm F2.8 Asph M Black 6bit.....E++ £1,499 - £1,699	100mm F2.8 APO Macro 3cam.....Mint- £1,299	
21mm F2.8 M Black.....E+ / E++ £1,199	100mm F2.8 APO Macro ROM.....E++ £1,249	
21mm F4 Chrome + Finder.....E+ £1,149	100mm F4 Macro R 3cam.....E+ £299	
24mm F1.4 Asph M - Black.....E+ £3,499	105-280mm F4.2 Vario ROM.....E+ £2,499	
24mm F2.8 Asph M Black.....Exc / E++ £999 - £1,389	135mm F2.8 R 2cam.....E++ £149	
24mm F2.8 Asph M Black 6bit.....E++ £1,599	135mm F2.8 R 3cam.....E+ £199 - £249	
24mm F3.8 Asph M Black.....Mint- £1,199	180mm F2.8 R 3cam.....E++ £499	
28/35/50 F4 Tri Elmar.....E++ £2,399	180mm F3.4 Apo R 3cam.....E+ £699	
28mm F2 Asph M Black.....E+ £1,399	250mm F4 R 3cam.....E++ £299	
28mm F2 Asph M Black 6bitE+ / Mint- £1,699 - £1,749	280mm F2.8 Apo R 3cam.....E++ £1,999	
28mm F2.8 M Black.....E+ £749	1.4x Apo Extender R.....E++ £59 - £99	
35mm F1.4 Asph M Black.....E+ £1,699	2x Extender R.....Exc / Mint- £49 - £129	
35mm F1.4 Asph M Black 6bit.....E++ / Mint- £2,749 - £2,899	Tamron 70-350mm F4.5.....E+ £169	
35mm F1.4 Black.....E+ £899	Canon 400mm F2.8 FD L.....E+ £999	
35mm F2 Asph M Black 6bit.....Mint- £1,549 - £1,599	Angle Finder R.....E+ / E++ £39 - £99	
35mm F2 Asph M Chrome.....E+ £1,299	Angle Finder R (14300).....E++ £59 - £125	
35mm F2.5 M Black 6bit + Hood.....Mint- £949	Bellows R + 100mm F4 R.....As Seen £199	
50mm F0.95 Asph M - Black.....Mint- £6,250 - £6,499	Bellows Unit R.....E+ £99	
50mm F0.95 Asph M 6bit - Black.....E+ / Mint- £5,699 - £5,999	Macro Adapter R.....E++ / Mint- £69 - £125	
50mm F1.4 Chrome.....E+ £749	Motordrive R.....E++ £49	
50mm F2 Collapsible.....As Seen / E+ £299 - £389	Motordrive Set R8/R9.....E+ £249	
50mm F2 M Black 6bit.....E++ / Mint- £1,099 - £1,149	Motorwinder R8/R9.....E+ / E++ £99 - £249	
50mm F2.8 Chrome.....E+ £299	R8/R9 Remote control.....E++ £99	
50mm F2.8 M Chrome.....E++ £549	STA-1 Tripod Collar (100/2.8 Apo).....Mint- £99	
65mm F3.5 Elmar.....E+ / E++ £275 - £299		
75mm F2 Apo M Black 6bit.....E++ / Mint- £1,799 - £1,849	<b>Mamiya RB67 Series</b>	
90mm F2 Apo M Black 6bit.....E++ £1,879	Pro S Gold Edition.....Mint- £949	
90mm F2 Black.....E+ / E++ £449 - £649	Pro S Complete.....E+ £349	
90mm F2 M Chrome.....E++ £989	Pro Body + WLF.....E+ £119	
90mm F2.5 Black 6 BIT + Hood.....Mint- £949	127mm F3.5 KL.....As Seen £79	
90mm F2.8 Black.....As Seen / E+ £299 - £399	140mm F4.5 C Macro.....As Seen £79 - £99	
90mm F2.8 Chrome.....As Seen / E+ £179 - £349	180mm F4.5.....As Seen £69	
90mm F2.8 Chrome (Compact).....Mint- £699	180mm F4.5 C.....As Seen / E+ £75 - £99	
90mm F4 Elmar.....Exc / E+ £195 - £199	250mm F4.5.....As Seen / E++ £79 - £149	
90mm F4 Elmar E39.....E+ £249	Auto Extension Tube No1.....E+ / E++ £39 - £55	
90mm F4 Macro M Set 6bit.....E++ / Mint- £1,799 - £1,999	Auto Extension Tube No2.....E+ / E++ £29 - £39	
135mm F2.8 Black.....E+ / E++ £299 - £349	Pro Shade.....E+ £29	
135mm F2.8 M Black.....E++ £389	Angle Finder.....E++ £79	
135mm F3.4 Apo M Black.....E+ £1,499	Magnifying Hood.....E+ £49	
135mm F4 Black.....Exc / E+ £299 - £389	Pro SD 120 Mag (6x4.5cm).....Mint- £69	
135mm F4.5 Hektor.....As Seen £69 - £99	ProS 220 Mag.....E++ £145	
1.4x Viewfinder Magnifier M.....E+ £129		
18mm Chrome Viewfinder.....E++ £379 - £399	<b>Mamiya RZ67 Series</b>	
21/24/28mm Viewfinder - Black.....E++ / Mint- £239 - £249	Pro Complete.....Exc £499	
21mm Chrome Viewfinder.....E+ / Mint- £199 - £229	50mm F4.5.....Exc £350	
24mm Black Viewfinder.....E++ £169 - £199	50mm F4.5 W.....E++ £189	
28mm Black Viewfinder.....E+ £169	75mm F4.5 Shift W.....E+ £399	
Universal Wide Angle Finder M.....E++ £379	100-200mm F5.2 W.....E+ / E++ £249 - £399	
Angle Finder M.....E++ £149	140mm F4.5 Macro W.....E++ £259	
Motor M.....E++ £199 - £249	180mm F4.5 WN.....As Seen / E+ £89 - £129	
<b>Leica R Series</b>	250mm F4.5.....Exc / E+ £129	
R9 Anthracite Body Only.....E+ £549 - £569	250mm F4.5 W.....E+ £179	
	1.4x Converter.....Exc / E++ £119 - £199	
	120 Pro Mag.....E+ £59	
	120 Pro Mag (6x4.5).....E+ £145	
	AE Prism Finder.....E+ £79 - £179	
	PD Prism Finder.....As Seen £79	
	Auto Extension Tube No 1.....E++ / Mint £49 - £79	
	Auto Extension Tube No 2.....Mint £79	

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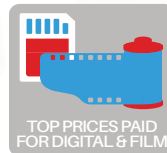
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## PRE-OWNED SELECTION

C: Chelmsford L: London AN: As New M: Mint E++: Excellent ++ E+: Excellent + E: Excellent G: Good A: Average GB: In Box

#	8"x6" (3.75"x5.75") DELUXE CARD FRAME INSERTS (CREAM) PACK OF 25	E++ L £220
A	ASAHI BUTTERFLY SL-700 (GREEN)	ML £26
	ASAHI PENTAX BELLOWS & EX TUBE SET (M42 FIT)	E+GB £66
	ASAHI PENTAX RIGHT ANGLE FINDER	E+ L £43
	AURORA HONEYCOMB FOR SPILL KILL	EC £15
	AURORA LBD912 90X120CM SILVER	
	RECTANGULAR FLAT FRONT SOFTBOX	EL £50
	AURORA LBO120 120CM SILVER OCTO SOFTBOX	EL £75
	AURORA LBO150 150CM SILVER OCTO SOFTBOX	EL £75
	AURORA MULTIBLITZ PRO SPEEDRING	EC £25
	AURORA MULTIBLITZ PROFILUX 600W LIGHTING KIT	EC £215
	AURORA SPILL KILL REFLECTOR	EC £15
	AURORA UMBRELLA HOLDER	EC £15
	BENBO MEDIUM BALL HEAD	EL £32
B	BILLINGHAM HADLEY CANVAS	GL £84
	BOOK - DAVID BURSC++H'S GUIDE TO DIGITAL PHOTOGRAPHY FOR SLT-A77	EC £10
	BRONICA 105-250MM HOOD E	M&B £15
	BRONICA 120 BACK GS	EL £34
	BRONICA 120 E FILM BACK	M&B £45
	BRONICA 135-N BACK E	E&B £32
	BRONICA 150MM F3.5 MC	E++ L £77
	BRONICA 250MM F5.6 PG	E+ L £187
	BRONICA 2X TELECONVERTER G	E++ L £77
	BRONICA 40MM F4 MC E	E+ C £122
	BRONICA 40MM F4 PE	E++ L £147
	BRONICA 40-50MM LENS HOOD E	MC £12
	BRONICA 45-90MM F4.5/5.6 ZENANON-PE	
	BRONICA 80MM F2.8 SQA	GC £65
	BRONICA AEIII PRISM FINDER	M&B £199
	BRONICA ETR POLAROID BACK	E++ L £23
	BRONICA ETR PRISM FINDER	E+ L £44
C	BRONICA ETRS & 75MM STANDARD KIT	
	BRONICA ETRS & 150MM F3.5	E++ L £293
	BRONICA ETRS & 75MM F2.8	E+GB £347
	BRONICA ETRS & 75MM F2.8	E+GB £327
	BRONICA FOCUS SCREEN EI	M&B £15
	BRONICA GSAE PRISM	E+ L £85
	BRONICA GS1 & 100MM F3.5	E+ L £446
	BRONICA POLAROID LAND BACK	M&B £42
	BRONICA SPEED GRIP E	EC £25
	BUTCHERS & SONS CARBINE NO.2	GL £27
	CAMERA ARMOUR (D3200)	E+ C £10
	CANON 100-300MM F4.5-5.6 USM	GL £117
	CANON 100-400MM F4.5-5.6 L IS USM	
	CANON 100-400MM F4.5-5.6 L IS II USM	E++GB £795
	CANON 100MM F2.8 SSC FD	M&B £1,456
	CANON 100MM F2.8 USM MACRO	E+GB £266
	CANON 10-22MM F3.5-4.5 EFS USM	E++ L £279
	CANON 10-22MM F3.5-4.5 EFS USM	EC £315
	CANON 10-22MM F3.5-4.5 EFS USM	E++ L £285
	CANON 135MM F2 L USM	E+ C £547
	CANON 135MM F3.5 FD	GL £40
	CANON 14MM F2.8 L II USM	EL £1,025
	CANON 15-85MM F3.5-5.6 EF-S IS USM	EL £412
	CANON 16-35MM F2.8 L USM	E++GB £704
	CANON 16-35MM F2.8 L II USM	GL £818
	CANON 17-55MM F2.8 EF-S IS USM	E+GB £400
	CANON 17-55MM F2.8 EF-S IS USM	EC £450
	CANON 180MM F3.5L MACRO USM	EL £750
	CANON 18-200MM F3.5-5.6 EFS	E+ L £280
	CANON 18-200MM F3.5-5.6 EFS	E+ C £284
	CANON 18-55MM F3.5-5.6 EFS	EC £56
	CANON 18-55MM F3.5-5.6 EFS	E++ C £35
	CANON 18-55MM F3.5-5.6 IS	EC £65
	CANON 200MM F2.8 L USM II	ML £428
	CANON 20-35MM F3.5-4.5 USM	EL £164
	CANON 24-105MM F4L USM	EC £404
	CANON 24-70MM F2.8 L USM	E++ L £675
	CANON 28-105MM F3.5-4.5 USM	E+ L £123
	CANON 28-105MM F3.5-4.5 USM	E+ L £125
	CANON 28-135MM F3.5-5.6 IS USM	E+ C £207
	CANON 28-135MM F3.5-5.6 IS USM	E+ L £204
	CANON 28-135MM F3.5-5.6 IS USM	GL £202
	CANON 28-135MM F3.5-5.6 L IS USM	E+ C £205
	CANON 28-300MM F3.5-5.6 L IS USM	E+GB £1,275
	CANON 28-300MM F3.5-5.6 L IS USM	
	CANON 28MM F1.8 USM	E+GB £1,208
	CANON 28MM F1.8 USM	E+ C £312
	CANON 28MM F1.8 USM	E++ C £306
	CANON 28MM F2.8 FD	E+ L £37
	CANON 28MM F2.8 FD	E+ L £34
	CANON 28MM F2.8 FD	EL £40
	CANON 35-135MM USM	E++GB £114
	CANON 35-350MM F3.5-5.6	GC £502
	CANON 300MM F4 FD (COMM SALE)	EL £180
	CANON 300MM F4 L IS USM	E++ C £795
	CANON 300MM F4 L IS USM	EL £755
	CANON 40MM F2.8 STM	E+GB £110
	CANON 40MM F2.8 STM	M&B £110
	CANON 40MM F2.8 STM	E++ L £110
	CANON 40MM F2.8 STM	ML £110
	CANON 50MM F1.2 L USM	EC £717
	CANON 50MM F1.4 USM	E++ L £135
	CANON 50MM F1.4 USM	E+ C £195
	CANON 50MM F1.4 USM	E+GB £217
	CANON 50MM F1.8 EF	E++GB £103
	CANON 50MM F1.8 EF II	EC £57
	CANON 50MM F1.8 EF II	E+ C £69
	CANON 50MM F1.8 FD	EL £52
	CANON 50MM F1.8 FD	GC £35
E	CANON 50MM F1.8 FD	E+ L £45
	CANON 55-200MM F4.5-5.6 USM II	E+ C £75
	CANON 55-200MM F4.5-5.6 USM II	E+ C £69
F	CANON 55-200MM F4.5-5.6 USM	EL £117
	CANON 55-200MM F4.5-5.6 USM	GL £86
	CANON 55-250MM F4.5-5.6 IS	EC £60
	CANON 55-250MM F4.5-5.6 IS	E+ C £106
	CANON 55-250MM F4.5-5.6 EFS	E+ L £105
	CANON 55-250MM F4.5-5.6 EF-S STM	E++ L £173

	CANON 580EX II SPEEDLITE	E+GB £180
	CANON 580EX SPEEDLITE	EC £185
	CANON 60MM F2.8 MACRO USM EF-S	E+ C £265
	CANON 60MM F2.8 MACRO USM EF-S	
	CANON 70-200MM F4 L USM	E+GB £257
	CANON 70-200MM F4 L USM	EC £348
	CANON 70-210MM F4 FD	EL £366
	CANON 70-210MM F4 FD	EC £25
	CANON 70-300MM F4.5-6.3 IS USM	E+ C £310
	CANON 75-300MM F4.5-6.3 IS USM	GL £104
	CANON 75-300MM F4.5-6.3 IS USM	E++ L £112
	CANON A1 & 50MM F1.8 FD	AL £62
	CANON ANGLE FINDER C	E++ L £127
	CANON ANGLE FINDER C	E++GB £127
	CANON BG-E11 GRIP	M&B £179
	CANON BG-E2N BATTERY GRIP	EC £80
	CANON BG-E2N BATTERY GRIP	EC £61
	CANON BG-E3 BATTERY GRIP	GL £20
	CANON CA-PS700 AC ADAPTER	E+ L £25
	CANON CP-E3 BATTERY PACK	EC £81
	CANON CUSTOM GADGET BAG 100EG	
	CANON EF12 II EXTENSION TUBE	AN&B £20
	CANON EOS 10 & SIGMA 28-70MM	M&B £42
	CANON EOS 10 BODY (35MM)	GL £40
	CANON EOS 1100D BODY	E+GB £52
	CANON EOS 1100D BODY	EL £158
	CANON EOS 500D & 18-55MM	E+ L £202
	CANON EOS 500D 18-55MM & BATTERY GRIP	EL £203
	CANON EOS 550D BODY	E+ L £237
	CANON EOS 550D BODY	EL £215
	CANON EOS 550D & 18-55MM	EC £276
	CANON EOS 5D BODY & BG-E4 GRIP	EL £403
	CANON EOS 5D MARK III BODY	GL £1,455
	CANON EOS 5D MARK III BODY	GL £1,457
	CANON EOS 60D BODY	ML £324
	CANON EOS 7D BODY	E++GB £495
	CANON EOS 7D BODY	E+GB £427
	CANON EOS 7D BODY	E+GB £432
	CANON EOS 7D MARK II	M&B £1,037
	CANON EOS MOUNT ADAPTER EF-EOS M	E+ C £65
	CANON EOS MOUNT ADAPTER EF-EOS M	E+ L £15
	CANON EOS-1DX BODY (COMM SALE)	
	CANON EXTENDER EF 1.4X II	E++ L £3,500
	CANON EXTENDER EF 1.4X III	EC £202
	CANON LENS HOOD EF-60	M&B £248
	CANON LENS HOOD EF-60C	EC £6
	CANON M30 MEDIA STORAGE (30GB)	EC £10
	CANON MT-24EX MACRO TWIN LITE	E++ C £137
	CANON POWERSHOT G1X	M&B £527
	CANON RC1 REMOTE CONTROL	EC £256
	CANON RC6 REMOTE CONTROLLER	EL £10
	CANON REMOTE SWITCH RS-60E3	EC £12
	CANON REMOTE SWITCH RS-60E3	EL £9
	CANON REMOTE SWITCH RS-80N3	EC £25
	CANON REMOTE SWITCH RS-80N3	EC £20
	CANON RS60-E3 REMOTE SHUTTER	EC £10
	CANON RS-60T3 WIRED REMOTE	EC £125
	CANON SPEEDLIGHT 200E	E++GB £15
	CANON SPEEDLITE 155A	EC £31
	CANON SPEEDLITE 270EX II	E++GB £68
	CANON SPEEDLITE 300E2	EC £15
	CANON SPEEDLITE 430EX II	E++GB £130
	CANON SPEEDLITE 430EX II	E++GB £128
	CANON SPEEDLITE 430EX II	M&B £152
	CANON SPEEDLITE 550EX	EC £102
	CANON SPEEDLITE 533G	GL £56
	CANON SPEEDLITE TRANSMITTER ST-E2	
	CANON SURESHOT A1	E++ L £405
	CANON TS-80N3 TIMER REMOTE	EL £89
	CANON TS-E 45MM F2.8	E+ L £75
	CARL ZEISS 50MM F1.4 ZF PLANAR T* (NIKON)	EC £595
	CENTON ALI CASE	M&B £387
	CENTON 70-210MM F4.5-6	E+ L £22
	CLOCKWORK SELF TIMER	EC £15
	COBRA D400 FLASH	EL £17
	COMM SALE PENTAX 135MM F3.5 SMC-M	EL £12
	CONTAX 28MM F2.8 C. ZEISS T* BIOGON (G1/2)	MC £87
	CONTAX 45MM F2.8 C. ZEISS TESSAR T* AE	E+ C £299
	CONTAX 50MM F1.7 T* PLANAR (AE)	E++ L £165
	CONTAX 85MM F1.4 T* PLANAR	E+ L £155
	CONTAX 90MM F2.8 C. ZEISS T* SONNAR (G1/2)	E++ L £655
	CONTAX ARIA BODY	E+ C £199
	CONTAX CG1 LENS HOOD	G&B £225
	CONTAX CG2 LENS HOOD	E++GB £110
	CONTAX CG3 LENS HOOD	E++GB £110
	CONTAX G2 BODY	E++GB £110
	CONTAX TLA140 FLASH	EC £451
D	COSINA 70-210MM MC (PENTAX K)	E+ C £50
E	DOMKE F831	GL £17
	ELICAR AUTO BELLOWS SET & SLIDE COPY ADAPTER (NIKON A)	EC £82
	ELINCHROM D-LITE RX TO GO KIT	EL £65
F	ENSIGN E29 (COMM SALE)	E++GB £455
	EXPODISC 67MM	EC £20
	FLASH SLAVE UNIT	EL £25
	FUJICIA 350ZOOM	E+ C £13
	FUJIFILM 18-55MM F2.8-4	EL £15
	FUJIFILM 18MM F2	E+ L £295
	FUJIFILM 18MM F2 RXF	E+ L £259
	FUJIFILM 18MM F2 RXF	M&B £277
	FUJIFILM 50-230MM F4.5-6.7	EL £254
	FUJIFILM FINEPIX HS10	E+ L £204
	FUJIFILM HANDGRIP X-E1/2	EL £62
	FUJIFILM LC-XP01	E++ L £45
	FUJIFILM MHG-XT1 LARGE	M&B £36
	FUJIFILM X10	ML £72
	FUJIFILM X10	AL £105
	FUJIFILM X10 KIT	E++GB £186
	FUJIFILM X10 KIT	E+ C £217

	FUJIFILM X100 LEATHER CASE	AN&B £60
	FUJIFILM XE1/2 HANDGRIP	E+ C £45
	FUJIFILM XE2 BODY SILVER	GL £324
	FUJIFILM X-M1 BODY	E+GB £168
	FUJIFILM X-PRO1 BODY	GL £282
	FUJIFILM X-PRO1 BODY	M&B £307
	FUJIFILM X-T1 HANDGRIP (COMM SALE)	
G	GAF SLIDE PROJECTOR	E+ C £75
H	GLIDETRACK HYBRID HD SLIDER	EL £56
	GOPRO HERO 4 SILVER	E++ L £120
	HAHNEL BATTERY GRIP (EOS 40D/50D)	ML £204
	HAHNEL HC50D BATTERY GRIP (EOS 40/50D)	EC £10
	HANHEL HRC 280 REMOTE SHUTTER RELEASE (CANON)	EC £10
	HANIMEX 75-200MM F4.5 MC (M42 SCREW)	E++ L £32
	HASSELBLAD 120MM F4C. ZEISS T* MACRO-PLANARCFI	EL £16
	HASSELBLAD 120MM F5.6 S-PLANAR	E++ C £995
	HASSELBLAD 150MM F4 C. ZEISS T* SONNAR	EC £195
	HASSELBLAD 150MM F4 T*	E++ L £750
	HASSELBLAD 250MM F5.6 T* C. ZEISS SONNAR	EL £203
	CFI	E++ L £224
	HASSELBLAD 32 TUBE	E+ L £325
	HASSELBLAD 32E EXTENSION TUBE	EC £25
	HASSELBLAD 50MM F4 C T*	EC £52
	HASSELBLAD 50MM F4 C. ZEISS T* DISTAGON	AL £133
	CFI FLE	E++ L £995
	HASSELBLAD 50MM F4 DISTAGON C T*	E+ L £995
	HASSELBLAD 903SWC KIT (COMM SALE)	EL £256
	HASSELBLAD 90MM F4 X PAN	E++ L £2,000
	HASSELBLAD BAY 50 MULTIPRISM	ML £295
	HASSELBLAD EXTENSION TUBE 21	EC £15
	HASSELBLAD EXTENSION TUBES 10	E+ L £32
	HASSELBLAD PISTOL GRIP	E+ L £50
	HASSELBLAD PRO HOOD	E+ L £42
	HASSELBLAD SERIES 60 LINER POLARISER	EL £50
	FILTER (COMM SALE)	E+GB £25
	HASSELBLAD SERIES 60 RG-6654 IR FILTER (COMM SALE)	EL £50
	HASSELBLAD SWC FOCUS SCREEN ADAPTER (COMM SALE)	E+GB £25
	HITECH 10STOP ND FILTER	E+ L £150
	HOYA 82MM PROND 1000 FILTER (10 STOP)	EL £75
	HOYA UV FILTER 58MM	E++GB £76
J	JJC TM INTERVALOMETER	EC £12
J	JESSOPS EX TUBE SET MAF	E+ L £22
K	JOBO PRINT SQUEEGEE	E+ L £33
	KAISER 3085 2X 1000W LIGHTS	EL £4
	KAISER LOUPE 4X	E++GB £25
	KENKO EXTENSION TUBE SET (CANON EF FIT)	EC £10
	KENKO EXTENSION TUBE SET (NIKON DX FIT)	EC £125
	KENKO TELEPLUS MC7 2X CONVERTER/ MACRO ADAPTER (NIKON AI FIT)	EC £60
	KENKO TELEPLUS 1.4X PRO300 DGX TELECONVERTER (CANON EF FIT)	EC £25
	KENKO TELEPLUS 2X CONVERTER (CANON EF FIT)	M&B £144
	KIRON 70-150MM F4 (OLYMPUS OM FIT)	EC £5
	KODAK CAROUSEL MAGAZINE	EL £33
	KODAK CAROUSEL S & 70-120MM ZOOM LENS	EC £10
	SLIDE PROJECTOR	EL £85
	KODAK CAROUSEL SLIDE TRAY	E+GB £10
	KODAK EKTAPRO 3000 SLIDE PROJECTOR BODY (NO LENS)	E+GB £75
	KODAK EKTAPRO 5020 & 75-120MM SLIDE PROJECTOR	E+GB £75
	KODAK S-AV2000 SLIDE TRAY	E+ L £165
	KOMURA 2X TELECONVERTER (PENTAX K)	EL £10
	KONICA AIBORG	EL £11
	LASTOLITE 50CM REFLECTOR	EC £30
	LEE FILTER ADAPTOR RING - 58MM	EL £17
L	LEICA 135MM F2.8 EL MARIT R	M&B £12
	LEICA 35MM F1.4 SUMMILUX M	E+ L £215
	LEICA 50MM F2 SUMMICRON M	EL £995
	LEICA 50MM F2 SUMMICRON R	EL £422
	LEICA 50MM F2.8 EL MARM	EL £295
	LEICA C3 CREATIVE SET	E++ L £555
	LEICA CF FLASH	E++GB £125
	LEICA EXTENDER-R2X TELECONVERTER	E++ L £62
	LEICA LENS HOOD 35MM F2 M	EL £55
	LEICA M HANDGRIP	EL £42
	LEICA M7 0.72 BODY BLACK	EL £68
	LEICA R4S MOD.2 BODY	E+GB £1,195
	LEICA SF20 FLASH	EL £185
	LEITZ 2x60 LKM SLIDE MAGAZINE	E++ L £77
	LEITZ LEICINA STANDARD 8 CINE (COMM SALE)	EL £5
	LEITZ PRADOVIT CA2500 & 90MM F2.5	EL £100
	COLORPLAN SLIDE PROJECTOR	E++ L £195
	LEITZ VARIO EL MARON-P 60-110MM F3.5 PROJECTOR LENS	E++ L £195
	LENSBABY 06X16X LENS KIT	ML £125
	LENSBABY 06X16X LENS KIT	E+GB £35
	LEXAR EXPRESS READER	E+GB £30
	LEXAR EXPRESS READER	EC £10
	LEXAR WORKFLOW HR1	EL £41
M	LIGHTCRAFT WORKSHOP FADER ND II 77MM	E++ L £47
	LONGRIDGE MOUNT CUTTER	M&B £126
	LOWEPRO 22L	E+ C £65
	LOWEPRO NOVA 160AW	EC £19
	LOWEPRO NOVA 180AW	AC £36
	LOWEPRO NOVA 190	EC £45
	LOWEPRO REZO 190AW	EC £32
	LOWEPRO S&F SPECIALIST 85AW	EL £48
	LOWEPRO SLINGS-HOT 200AW	E+ C £46
	LOWEPRO STEALTH D550AW	ML £77
	MAMIYA 120 BACK N	E+ L £32
	MAMIYA 135MM F4 (FOR C330)	EL £40



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	NIKON 50MM F1.8 D.....	EL £90
	NIKON 50MM F1.8 D.....	E++ L £83
	NIKON 50MM F1.8G NIKKOR AF-S.....	E++ C £115
	NIKON 50MM F1.8G NIKKOR AF-S.....	E++ L £112
	NIKON 52MM POLARISING FILTER 8 HN-12.....	EL £50
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	NIKON 55MM F3.5 MICRO-NIKKOR AI.....	EL £127
N	NIKON 60MM F2.8 D MICRO-NIKKOR.....	E+ C £215
	NIKON 70-200MM F2.8G ED VR.....	EL £853
	NIKON 70-300MM F4.5-5.6G.....	E++ & B C £275
	NIKON 70-300MM F4.5-5.6G IF-ED AF-S VR.....	GL £256
	NIKON 70-300MM F4.5-6 D ED.....	EC £120
	NIKON 7-15x35 ACTION BINOCULARS.....	M & B C £99
	NIKON 80-400MM F4.5-5.6G ED AF-S NIKKOR VR.....	M & B L £1,327
	NIKON 85MM F1.4 AF-D.....	EC £679
	NIKON COOLPIX 8800VR.....	EL £46
	NIKON COOLPIX P7100.....	E++ & B L £142
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	NIKON D300 BODY.....	GL £256
	NIKON D300 BODY.....	E++ & B L £284
	NIKON D3200 & 18-55MM DX VR.....	E+ C £253
	NIKON D3200/18-55MM DX VR.....	ML £241
	NIKON D3300 BODY.....	E+ L £206
	NIKON D5200 BODY.....	EC £204
	NIKON D5000 & BATTERY GRIP.....	E+ L £176
	NIKON D7100 BODY.....	M & B L £545
	NIKON D7100 BODY.....	EL £525
N	NIKON D80 BODY.....	E++ C £90
	NIKON D800 BODY.....	E+ & B L £1,086
	NIKON D90 BODY.....	EL £182
	NIKON EM/50MM F1.8.....	EC £137
	NIKON F2.8 BODY CHROME.....	E+ C £675
	NIKON F3 & MD4 MOTOR DRIVE.....	EC £225
	NIKON F4E BODY.....	E+ L £184
	NIKON F6 BODY.....	E++ C £875
	NIKON F65 BODY.....	E+ L £42
	NIKON FE BODY.....	E+ C £156
N	NIKON FE CHROME/50MM F1.8.....	E++ C £192
	NIKON F90 BODY.....	EL £67
	NIKON FIELD SCOPE III 20-45x60 (ANGLED).....	E & B L £350
	NIKON MB-10 BATTERY GRIP (D90X).....	EC £18
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	NIKON MB-D10 BATTERY GRIP.....	EC £107
	NIKON MB-D11 BATTERY PACK.....	EC £84
	NIKON MB-D11 BATTERY PACK.....	EC £67
	NIKON MB-D200 GRIP.....	EC £51
	NIKON MB-D80 BATTERY GRIP.....	E+ C £42
N	NIKON MB-D80 BATTERY GRIP.....	EC £62
	NIKON MC-20 REMOTE CONTROL.....	EL £36
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	NIKON ML3 REMOTE SET.....	EC £138
	NIKON PK-3 27MM EX. TUBE.....	E+ C £26
	NIKON PK3 EXTENSION TUBE AI.....	E+ C £33
	NIKON PK3 EXTENSION TUBE AI.....	MC £22
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	NIKON SB29 MACROLIGHT.....	E+ & B L £108
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	NIKON TC-200 TELECONVERTER AI.....	EC £54
	NIKON TC-201 TELECONVERTER.....	EL £53
	NIKON TC-201 TELECONVERTER.....	EL £65
	NIKON TW ZOOM.....	E+ L £18
	NIKON TW ZOOM 35MM.....	EL £17
	NIKON WU-1B.....	E+ C £40
	NIKKORMAT EL & 50MM F1.4.....	E+ C £179
	NIKKORMAT EL & 50MM F2 CHROM.....	EC £188
N	NISSIN DI466 SPEEDLITE (NIKON).....	ML £52
	NISSIN DI622 II FLASHGUN (CANON).....	M & B C £109
	NISSIN DI622.....	EC £47
	NISSIN DI622 SPEEDLITE (CANON EOS).....	EL £52
	NOVOFLEX NEX/LEM MOUNT ADAPTER.....	E++ & B L £102
	OLYMPUS 12-40MM F2.8 PRO.....	ML £537
	OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO.....	E++ L £154
	OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO.....	EL £150
	OLYMPUS 12MM F2 M. ZUIKO.....	ML £396
	OLYMPUS 135MM F3.5 ZUIKO.....	EC £32
O	OLYMPUS 14-42MM F3.5-5.6 M. ZUIKO.....	EC £147
	OLYMPUS 17MM F2.8 M. ZUIKO.....	ML £154
	OLYMPUS 28MM F3.5 ZUIKO (OLYMPUS OM).....	E+ L £36
	OLYMPUS 35MM F3.5 MACRO 4/3.....	E+ L £107
	OLYMPUS 40-150MM F4-5.6 M. ZUIKO.....	GC £63
	OLYMPUS 40-150MM F4-5.6 M. ZUIKO.....	ML £118
	OLYMPUS 45MM F1.8 M. ZUIKO.....	M & B L £132
	OLYMPUS 50MM F1.8 ZUIKO (OM).....	E+ L £35
	OLYMPUS 55MM F1.2 ZUIKO INC. LENS HOOD.....	ML £315
	OLYMPUS 70-300MM F4-5.6 ED (4/3 FIT).....	E+ L £188
O	OLYMPUS ECG1 GRIP.....	E++ L £33
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	COMPACT CAMERA.....	M & B L £150
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	OLYMPUS OM WINDER 2.....	EL £17
	OLYMPUS OM-D EM1 BODY.....	M & B L £576
	OLYMPUS OM-D E-M1 & 12-40MM F2.8 PRO.....	M & B L £1,025
	OLYMPUS OM-D EM10/14-42MM.....	E++ & B L £387
O	OLYMPUS OM-D E-M5 BODY.....	G & B L £277
	OLYMPUS PEN E-P1 BODY.....	ML £82
	OLYMPUS PEN E-P1 BODY.....	M & B L £83
	OLYMPUS PEN E-PL1/14-42MM.....	ML £102
	OLYMPUS PEN E-PL3 & 14-42MM II R.....	E+ L £125
	OLYMPUS PEN F 100MM F3.5 E. ZUIKO.....	E+ C £99
	OLYMPUS PEN F 45 DEGREE RIGHT ANGLE VIEWFINDER.....	EC £35
	OLYMPUS POWER BOUNCE GRIP 2 SET.....	E++ & B C £42
	OLYMPUS T20 FLASHGUN.....	EC £11
	OLYMPUS VF-1 OPTICAL VF.....	E++ L £43
O	OPTOLYTH 15X63 ROYAL BGA.....	EC £525
	OSAWA 35-105MM F3.5-4.5 MC (CANON FD).....	E+ L £21
	PANAGOREX TUBE SET (3) (OLYMPUS OM FIT).....	EL £22
	PANASONIC 100-300MM F4-5.6G VARIO.....	E++ L £295
	PANASONIC 14-45MM F3.5-5.6 G VARIO.....	E+ L £125
	PANASONIC 14MM F2.5 G II.....	E++ C £276
	PANASONIC 20MM F1.7G LUMIX.....	E & B C £156
	PANASONIC 45-200MM F4-5.6G VARIO.....	E+ L £175
	PANASONIC 8MM F3.5 LUMIX G FISHEYE.....	M & B C £392
	PANASONIC BGGH-3 GRIP (COMM SALE).....	E & B L £99
P	PANASONIC DMW-CGK28 LEATHER CASE.....	M & B C £25
	PANASONIC DMW-LC55 CLOSE UP LENS.....	M & B C £25
	PANASONIC DMW-LC55 CLOSE UP LENS.....	EC £47
	PANASONIC DMW-PGS19 CASE.....	AN & B C £37
	PANASONIC G1 & 14-42MM G LUMIX VARIO.....	E++ L £152
	PANASONIC GF1 BODY.....	E & B C £62
	PANASONIC GF1 & 14-42MM.....	G & B L £120
	PANASONIC GF2 BODY.....	E++ L £82
	PANASONIC GF3 & 14-42MM.....	E+ L £151
	PANASONIC LUMIX FZ1000.....	E++ & B C £465
P	PANASONIC LUMIX G2 & 14-42MM.....	E & B C £117
	PANASONIC LUMIX G6 BODY.....	E+ & B C £205
	PANASONIC LUMIX GF1 BODY.....	E++ C £84
	PANASONIC LUMIX GH2 BODY.....	E+ L £192
	PANASONIC LX7.....	E++ & B C £218
	PENTAX 135MM F3.5 (67 FIT).....	EC £200
	PENTAX 18-55MM DAAL.....	E++ L £52
	PENTAX 18-55MM F3.5-5.6 AF D-AL.....	E+ L £65
	PENTAX 18-55MM F3.5-5.6 DA-AL WR.....	E+ L £64
	PENTAX 24MM F2.8 A110.....	EL £15
P	PENTAX 28-80MM F3.5-5.6 FA.....	E+ L £53
	PENTAX 35-80MM F4-5.6 SMC-A.....	E++ L £33
	PENTAX 40-80MM F2.8-4 SMC-M.....	E+ C £61
	PENTAX 50-200MM D-AL.....	E+ L £74
	PENTAX 50-200MM F4-5.6 D-AL ED AF.....	E+ L £82
	PENTAX 50MM F1.4 TAKUMAR.....	E+ L £86
	PENTAX 50MM F1.7 SMC-M.....	E+ L £52
	PENTAX 50MM F2.8 A110.....	EL £25
	PENTAX 50MM F4 MACRO SMC-M.....	E+ L £112
	PENTAX 55-300MM F4-5.8 SMC-DA.....	E++ L £195
P	PENTAX 55MM F1.4 DA* SDM.....	M & B L £395
	PENTAX 70-210MM F4 SMC-A.....	EC £42
	PENTAX 70MM F2.4 DA LIMITED.....	E & B L £228
	PENTAX 70MM F2.8 A110.....	EL £35
	PENTAX 80-200MM F4.5 SMC-M.....	EC £37
	PENTAX 80-200MM F4.5 SMC-M (COMM SALE).....	EL £45
	PENTAX AF130P FLASH.....	EL £12
	PENTAX AUTO 110 & 18MM F2.8 & AF130P FLASH.....	E & B L £54
	PENTAX AUTO 110 SUPER KIT.....	E & B C £125
	PENTAX CASE (K2/KM/K1000) (COMM SALE).....	EL £15
P	PENTAX ES II BODY.....	EL £35
	PENTAX EXTENSION TUBE SET (3) (M42 SCREW).....	E+ L £26
	PENTAX FOCUSING SCREEN.....	MC £17
	PENTAX IQ ZOOM 80E.....	E+ L £17
	PENTAX K1000 BODY.....	EL £108
	PENTAX KM & 55MM F1.8 (COMM SALE).....	E+ L £158
	PENTAX LIFE SIZE CONVERTER 67.....	E+ C £30
	PENTAX ME SUPER BODY (COMM SALE).....	EL £95
	PENTAX MZ7 BODY.....	E+ C £22
	PENTAX SMC TAKUMAR 50MM F1.4 (M42 SCREW/ FIT).....	E++ L £87
P	PENTAX SUPER-TAKUMAR 35MM F2 ASAHI OPT. CO. (M42 SCREW/ FIT).....	E+ L £250
	PENTAX TAKUMAR 80-200MM F4.5.....	E+ L £33
	PENTAX TAKUMAR 80-200MM F4.5 SMC-M (COMM SALE).....	EL £40
	PHOTAX 135MM F2.8 MC (M42 SCREW).....	EL £22
	PHOTTIX BP-D200 BATTERY GRIP FOR D200 & S5 PRO.....	EC £25
	PLUSBLITZ SYNCRO EYE SLAVE UNIT.....	M & B L £15
	POCKET WIZARD FLEX TT5.....	E++ C £104
	POCKET WIZARD FLEX TT5 (CANON EOS).....	E++ L £87
	POLAROID 636 CLOSE UP.....	E+ L £34
	POLAROID LAND CAMERA J33.....	EC £200
P	POLAROID SX70.....	EL £149
	PRAKTIKA 135MM F2.8 (PRAKTICA B200 BAYONET).....	EL £18
	PRAKTIKA 80-200MM F4.5-5.6 PENTACON (BCA FIT).....	EL £10
	RICOH DIACORD TLR.....	E+ L £60
	ROLLEI 28MM F2.8 MC.....	EL £37
	ROLLEI 35B.....	E+ L £72
	ROLLEI 35 BLACK (SINGAPORE).....	E+ C £125
	ROLLEI 50MM F1.8 PLANAR-HFT.....	E+ L £125
	ROLLEI BAY 1 - GREEN FILTER.....	EC £10
	ROLLEI F&H PANORAMIC HEAD.....	M & B C £110
S	ROLLEICORD IV (MODEL K3D).....	EL £176
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	SAMYANG 10MM T3.1 ED AS CS (CANON EOS FIT).....	M & B L £298
	SAMYANG 8MM F2.8 UMC FISHEYE (FUJIFILM X).....	M & B L £176
	SEKONIC L-188 AUTO LEADER LIGHTMETER.....	E+ C £22
	SENNHEISER MKE400 MICROPHONE.....	MC £125
	SEYMOUR SOLAR FILTER SF475.....	M & B L £30
	SHEPHERD FLASHMETER (COMM SALE).....	E++ L £50
S	SHOOT TRIPOD RING D (B) FOR 100MM F2.8 L IS.....	EL £115
	SIGMA 100-300MM F4.5-6.7 US (NIKON FX/DX).....	EL £15
	SIGMA 10-20MM F3.5 DC HSM (CANON EOS).....	EL £62
	SIGMA 10-20MM F3.5 DC HSM (CANON EFS).....	E+ C £302
	SIGMA 10-20MM F4-5.6 DC HSM (CANON EFS).....	EC £205
	SIGMA 10-20MM F4-5.6 DC HSM (CANON EOS).....	E+ C £205
	SIGMA 105MM F2.8 DG EX MACRO (CANON EF/ EFS).....	EC £246
	SIGMA 120-300MM F2.8 APO (CANON EF/ EFS).....	EC £1,015
	SIGMA 120-400MM F4.5-5.6 APO DG OS HSM (NIKON FX/DX).....	E+ L £366
	SIGMA 12-24MM F4.5-5.6 DG (CANON EF/ EFS).....	E+ & B C £274
S	SIGMA 12-24MM F4.5-5.6 DG (CANON EF/ EFS).....	EC £307
	SIGMA 150MM F2.8 APO DG HSM MACRO (CANON EOS).....	E+ C £505
	SIGMA 150MM F2.8 EX DG OS MACRO (CANON EF/ EFS).....	M & B C £505
	SIGMA 15MM F2.8 EX DG DIAGONAL FISHEYE (CANON EF/ EFS).....	E+ L £357
	SIGMA 18-200MM F3.5-6.3 DC OS HSM (CANON EFS).....	EL £157
	SIGMA 20MM F1.8 EX DG (NIKON AFD).....	E+ L £312
	SIGMA 24-70MM F2.8 EX DG HSM MACRO (CANON EF/ EFS).....	E & B C £399
	SIGMA 28-105MM F4-5.6 UC II (SONY/ MINOLTA).....	EL £62
	SIGMA 28-70MM F2.8 EX APSH. (CANON EOS).....	E+ L £182
	SIGMA 28-70MM F3.5-4.5 (PKA).....	E+ L £23
S	SIGMA 28-80MM F3.5-5.6 ASPH. (PENTAX AF).....	GL £12
	SIGMA 28-80MM F3.5-5.6 MACRO (SONY/ MINOLTA).....	E+ L £25
	SIGMA 28-80MM F3.5-5.6 MACRO ASPH. (SONY/ MINOLTA).....	EL £56
	SIGMA 2X TELECONVERTER EX APO DFG (NIKON FX).....	EC £154
	SIGMA 30MM F1.4 DC EX HSM (CANON EFS).....	E+ C £186
	SIGMA 30MM F1.4 DC HSM (NIKON AF).....	EC £199
	SIGMA 30MM F1.4 DC ART (NIKON AFS).....	M & B L £296
	SIGMA 30MM F2.8 DN ART MFT.....	M & B L £87
	SIGMA 35MM F1.4 DG ART (NIKON FX).....	E & B L £587
	SIGMA 400MM F5.6 PKA.....	E+ L £96
S	SIGMA 500MM F4.5 D APO EX HSM (NIKON AFS) (COMM SALE).....	GL £1,000
	SIGMA 500MM F4.5 EX APO DG HSM (CANON EF) (COMM SALE).....	EC £3,000
	SIGMA 50-500MM F4.5/6.3 DG APO OS HSM (SONY/ MINOLTA).....	M & B C £735
	SIGMA 50MM F2.8 AF MACRO (NIKON FX/DX).....	E+ L £123
	SIGMA 70-200MM F2.8 DG HSM EX (CANON EF).....	EL £350
	SIGMA 70-200MM F4-5.6 DL MACRO (NIKON AFD).....	EL £59
	SIGMA 70-210MM F4-5.6 UC II (OLYMPUS OM).....	E+ L £22
	SIGMA 70-210MM F4-5.6 (MINOLTA).....	EC £30
	SIGMA 70-210MM F4-5.6 (OLYMPUS OM).....	EC £22
	SIGMA 70-210MM F4-5.6 UC (NIKON FX).....	EL £62
S	SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/ EFS).....	EC £67
	SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/ EFS).....	E+ L £88
	SIGMA 70-300MM F4-5.6 APO DG MACRO (NIKON FX/DX).....	GL £85
	SIGMA 70-300MM F4-5.6 DG (NIKON FX/DX).....	EL £117
	SIGMA 8MM F3.5 EX DG FISHEYE (NIKON AFD).....	M & B C £487
	SIGMA DP0 QUATTRO.....	M & B L £592
	SIGMA EF-430ST FLASH (PENTAX AF).....	E+ L £24
	SIGMA EF-530DG ST FLASH (SONY/ MINOLTA).....	E & B C £41
	SIGMA EF-610 DG ST FLASH (NIKON).....	EC £90
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S	SIGMA USB DOCK (NIKON).....	M & B L £25
	SILVESTRI SLIDE LOUPE.....	EC £30
	SLIK AF1100E GRIP HEAD.....	EL £27
	SOLIGOR 2X TELECONVERTER (OLYMPUS OM).....	EL £6
	SOLIGOR 80-20MM F4.5 (OLYMPUS OM).....	EL £21
	SONY 1/2 LEATHER CASE RX100.....	E+ L £15
	SONY 100MM F2.8 MACRO (A-MOUNT).....	E++ & B L £397
	SONY 16-80MM F3.5-4.5 DT ZA CARL ZEISS T* VARIO SONNAR.....	M & B C £305
	SONY 18-200MM F3.5-5.6 LE OSS.....	E++ C £408
	SONY 18-250MM F3.5-6.3 DT.....	M & B L £252
S	SONY 18-55MM F3.5-5.6 E OSS.....	E++ C £116
	SONY 24-70MM F4 VARIO TESSAR T* OSS FE.....	E++ & B L £625
	SONY 24-70MM F4 VARIO TESSAR T* OSS FE.....	M & B L £618
	SONY 28-70MM F3.5-5.6 FE.....	ML £295
	SONY 2X TELECONVERTER.....	M & B L £222
	SONY 50MM F2.8 MACRO (SONY A MOUNT).....	E+ L £295
	SONY 50MM F2.8 MACRO (SONY A-MOUNT).....	EC £307
	SONY 55-200MM F4-5.6 DT.....	E+ C £107
	SONY 70-200MM F2.8 G SSM.....	M & B L £1,245
	SONY 70-200MM F4 G OSS FE.....	M & B L £828
SONY A7 & 28-70MM FE.....	E++ L £662	
S	SONY CYBER-SHOT DSC-HX90V.....	





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CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!'  
Fang! - Warwickshire

Read our D7200 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



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D750 + 24-120mm **£1999**



**Nikon D810**

36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**D810** Body **£2349**  
D810A Body **£2899**

Read our D810 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



**Nikon D4s**

16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s** Body **£4449**

CUSTOMER REVIEW: D4s Body  
★★★★★ 'Spectacular Camera'  
Charlie Delta - Hertfordshire

Nikon winter Cashback\* offer ends 13.1.16

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

## SONY



**A7R II** Black

42.4 megapixels  
5.0 fps  
4K Video

**A7R II** From **£2599**

A7R II Body **£2599**  
A7S II Body **£2499**  
A7R Body **£1299**  
A7 II Body **£1144 Inc. £100 C/back\***  
price you pay today £1244



**A6000** Black or Silver

24.3 megapixels  
11.0 fps  
1080p movie mode

**£50 CASHBACK\***

**A6000** From **£439**

A6000 Body **£389 Inc. £50 C/back\***  
price you pay today £439  
A6000 + 16-50mm PZ **£444 Inc. £50 C/back\***  
price you pay today £494



**A77 II**

24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 II** From **£764**

A77 II Body **£764**  
A77 II + 16-50mm **£1199**  
A58 + 18-55mm + 55-200mm **£399**

RECOMMENDED LENSES:


Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£659**  
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T\* **£1079**  
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* **£805**  
Sony FE 70-200mm f4.0 G OSS **£1005**

RECOMMENDED LENSES:

Sony 70-400mm f4-5.6 G SSM II **£1509**  
Sony 70-300mm f4.5-5.6 G SSM **£689**  
Sony 28-75mm f2.8 SAM **£569**  
Sony 35mm f1.8 DT SAM **£149**

Sony Cashback\* offer ends 31.1.16

## Panasonic



**GH4**

16.05 megapixels  
12.0 fps  
4K Video

**£100 CASHBACK\***

**GH4** From **£999**

GH4 Body **£899 Inc. £100 C/back\***  
price you pay today £999  
GH4R Body **£1099 Inc. £100 C/back\***  
price you pay today £1199  
G7 Body **£399 Inc. £100 C/back\***  
price you pay today £499  
G7 + 14-140mm **£699 Inc. £100 C/back\***  
price you pay today £799



**GX8** Silver or Black

20.03 megapixels  
8.0 fps  
4K Video

**up to £150 CASHBACK\***

**GX8** From **£919**

GX8 Body **£869 Inc. £50 C/back\***  
price you pay today £919  
GX8 + 14-140mm **£1179 Inc. £120 C/back\***  
price you pay today £1299  
GX8 + 12-35mm **£1449 Inc. £150 C/back\***  
price you pay today £1599

Panasonic Cashback\* offer ends 25.1.16

## OLYMPUS



**OM-D E-M1** Black or silver

16.3 megapixels  
10.0 fps  
1080p movie mode

**£100 CASHBACK\* + FREE grip**

**OM-D E-M1** From **£871**

OM-D E-M1 Body **£771 Inc. £100 C/back\***  
price you pay today £871  
OM-D E-M1 + 12-50mm **£979 Inc. £100 C/back\***  
price you pay today £1079  
OM-D E-M1 + 12-40mm **£1499**  
OM-D E-M5 II Body **£869**  
OM-D E-M5 II + 12-40mm **£1449**  
OM-D E-M5 II + 12-50mm **£1075**  
OM-D E-M10 + 14-150mm II **£799**



**E-M10 II** Black or Silver

16.3 megapixels  
8.5 fps

**E-M10 II** From **£549**

OM-D E-M10 II Body **£549**  
OM-D E-M10 II + 14-42mm **£649**



**PENTAX K-3 II**

24.3 megapixels  
8.3 fps  
1080p movie mode

**FREE 50mm lens\***

**K-3 II** From **£669**

K-3 II Body **£669**  
K-3 II + 18-55mm **£829**  
K-3 II + 18-135mm **£999**  
K-3 II + 16-85mm **£999**  
K-3 Body **£659**  
K-3 + 18-135mm **£939**  
K-50 **£339**  
K-S1 from **£399**  
K-S2 from **£529**

RECOMMENDED LENSES:

Olympus 75mm f1.8 **£520 Inc. £100 C/back\***  
price you pay today £620  
Olympus 60mm f2.8 Macro **£274 Inc. £75 C/back\***  
price you pay today £349

Olympus Cashback\* offer ends 31.1.16

## FUJIFILM



**X-E2** Black or Silver

16.3 megapixels  
7.0 fps

**FREE lens\***

**X-E2** From **£499**

X-E2 Body + Free lens **£499**  
X-E2 + 18-55mm + Free lens **£699**  
X-Pro1 **£464**  
X-T1 Body **£767 Inc. £75 C/back\***  
price you pay today £842  
X-T1 + 18-135mm **£1164**  
Inc. £75 C/back + Free Grip\*  
price you pay today £1239



**X-T10** Black or Silver

16.3 megapixels  
8 fps  
1080p movie mode

**£40 CASHBACK\***

**X-T10** From **£499**

X-T10 Body **£459 Inc. £40 C/back\***  
price you pay today £499

FUJINON X-MOUNT LENSES:

90mm f2 R LM WR XF **£574 Inc. £75 C/back\***  
price you pay today £649  
56mm f1.2 APD XF **£924 Inc. £75 C/back\***  
price you pay today £999

Fuji Free lens & Cashback\* offer ends 11.1.16

Olympus Cashback\* offer ends 31.1.16

Pentax\* offer ends 16.1.16

Fuji Free lens & Cashback\* offer ends 11.1.16



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**THE WEX PROMISE:** Part-Exchange Available | Used items come with a 12-month warranty<sup>††</sup>

**Canon** | **PRO**  
PARTNER

## The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

**NEW 5DS Body £2999**  
**NEW 5DS R Body £3199**

50.6 megapixels 5.0 fps 1080p movie mode

**5DS Body £2999**

**5DS R Body £3199**

**Up to £250 cashback\* when bought with selected lenses. Offer ends 31.1.16**  
See [www.wex.co.uk/canon5ds](http://www.wex.co.uk/canon5ds) for details

**Canon** | **PRO**  
EOS 760D PARTNER

24.7 megapixels  
5.0 fps  
1080p movie mode

**£50 CASHBACK\***

**760D Body £649**

**760D Body £599 Inc. £50 C/back\***  
price you pay today £649  
**750D Body £444 Inc. £50 C/back\***  
price you pay today £494  
**750D + 18-55mm £499 Inc. £50 C/back\***  
price you pay today £549  
**750D + 18-135mm £689 Inc. £50 C/back\***  
price you pay today £739

**700D Body £341 Inc. £50 C/back\***  
price you pay today £391  
**700D + 18-55mm IS STM £419 Inc. £50 C/back\***  
price you pay today £469

**Canon** | **PRO**  
70D PARTNER

20.2 megapixels  
7.0 fps  
1080p movie mode

**£60 CASHBACK\***

**70D From £729**

**70D Body £669 Inc. £60 C/back\***  
price you pay today £729  
**70D + 18-55mm f3.5-5.6 IS STM £685 Inc. £60 C/back\***  
price you pay today £745  
**70D + 18-135mm f3.5-5.6 IS STM £879 Inc. £60 C/back\***  
price you pay today £939

**CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM**  
★★★★★ ‘An excellent step up’  
Adam – Portsmouth

**Canon** | **PRO**  
EOS 7D MkII PARTNER

20.2 megapixels  
10.0 fps  
1080p movie mode

**up to £250 CASHBACK\***  
when bought with selected lenses

**7D Mk II Body £1299**

**7D Mark II Body £1299**

**Canon** | **PRO**  
EOS 6D PARTNER

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**£100 CASHBACK\***

**6D Body £1132**

**6D Body £1032 Inc. £100 C/back\***  
price you pay today £1132

**Canon** | **PRO**  
5D Mark III PARTNER

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**up to £250 CASHBACK\***  
when bought with selected lenses

**5D Mark III Body £2249**

**5D Mark III Body £2249**  
**CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera**  
★★★★★ ‘You haven’t got one? Get one!’  
Roland – Northampton

**Canon** | **PRO**  
EOS 1Dx PARTNER

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4399**

**1Dx Body £4399**  
**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★ ‘...bought this as an upgrade to the 5D Mk 2 and have never looked back!’  
Dave – Cornwall

Canon winter Cashback\* offer ends 13.1.16

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Quality used cameras, lenses and accessories with 12 months warranty\*

[www.wex.co.uk/pre-loved](http://www.wex.co.uk/pre-loved)

\*Excludes items marked as incomplete or for spares

### Tripods

**GT3542L**  
• 178cm Max Height  
• 16cm Min Height

**Mountaineer Carbon eXact Tripod:**

GT0532	£479
GT1532	£539
GT2542	£599
GT3542L	£709

### Manfrotto

Imagine More

**MT190XPRO3**  
• 160cm Max Height  
• 9cm Min Height

MT190XPRO3	£129
MT190XPRO4	£159
MT190CXPRO3 Carbon Fibre	£229
MT190CXPRO4 Carbon Fibre	£249
MT190XPRO3 + 496RC2 Ball Head	£139
MT190XPRO4 + 496RC2 Ball Head	£189

### Manfrotto

Imagine More

**Befree Travel Tripod**  
• 144cm Max Height  
• 34cm Min Height

**Aluminium**  
Available in Black, Red, Green and Blue..... £139

**Carbon Fibre**..... £279

### JOBY

**Hybrid GP2B**  
• 1000g Max Load  
• 25.7cm Height

**Joby Tripods**  
Original..... £17  
Hybrid..... £29  
SLR Zoom..... from £39  
Focus GP-8..... from £79

### Flashguns & Lighting Accessories

<b>Canon</b>   <b>PRO</b> Speedlites: 600EX-RT £399 Inc. £50 C/back* price you pay today £449 430EX II £199 MR-14EX II £499 MT-24EX £749 SB700 £229 SB910 £339 R1 Close-Up £415 R1C1 £555 HVL-F43M £275 HVL-F60AM £439 FL-300R £134.99 FL-600R £279 AF 540FGZ £349 AF 360FGZ £225	<b>Macroflites:</b> MR-14EX II £499 MT-24EX £749	<b>Nikon</b>   <b>PRO</b> Speedlights: SB700 £229 SB910 £339 R1 Close-Up £415 R1C1 £555	<b>Kits:</b> R1 Close-Up £415 R1C1 £555	<b>SONY</b>   <b>PRO</b> Flashguns: HVL-F43M £275 HVL-F60AM £439	<b>OLYMPUS</b>   <b>PRO</b> Flashguns: FL-300R £134.99 FL-600R £279	<b>PENTAX</b>   <b>PRO</b> Flashguns: AF 540FGZ £349 AF 360FGZ £225
<b>Metz</b>   <b>PRO</b> Flashguns: 24 AF-1 £49.99 44 AF-1 £125 52 AF-1 £179 58 AF-2 £249	<b>Macro flash:</b> 15 MS-1 £249	<b>SIGMA</b>   <b>PRO</b> Flashguns: EF 610 DG ST £109.99 EF 610 DG Super £149.99	<b>Nissin</b>   <b>PRO</b> Flashguns: MG8000 £349 Di700 £159 Di866 Mark II £199	<b>SUNPAK</b>   <b>PRO</b> Flashguns: PF30X £74.99 16R Pro £337.99	<b>SEKONIC</b>   <b>PRO</b> Flashguns: Sekonic L-308s £139 Pro 478DR £299.99	<b>GOSSEN</b>   <b>PRO</b> Flashguns: DigiPro F £159.99
<b>PocketWizard</b> MiniTT1 £149 FlexTT5 £149 Plus III Set £229 PlusX Set £139.99	<b>WEX PRO</b> Sand Bag £9.99 3m Background Support £99 Light Stands From £10.99	<b>Softlite</b> Reflector Kits Inc Honeycomb & Diffuser: 42cm £49 55cm £69 70cm £129	<b>Rogue</b> FlashBender From £23.99	<b>INTERFIT</b> Folding Softbox From £54.99 Reflector Bracket £24.99	<b>Off Camera</b> flash Cord From £30.99	<b>Reflectors:</b> 30cm £12.50 50cm £22.99 75cm £34.99 95cm £59 120cm £74.99
<b>westcott</b> Micro Apollo £25.99 Collapsible Umbrella Flash Kit £65	<b>Lastolite</b> Professional Ezybox Softbox £44.99 Ezybox Hotshoe From £89.99 EzyBalance Grey £19.99	<b>Background</b> Support £124.99	<b>TriFlip Kits</b> From £69.99	<b>Urban Collapsible</b> £165	<b>Tilthead</b> £17.99	

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## DSLR Lenses



### CANON LENSES

EF 20mm f2.8 USM	£385
EF-S 24mm f2.8 Pancake	£109
Inc. £20 Cashback* price you pay today	£129
EF 28mm f1.8 USM	£345
EF 16-35mm f4 L IS USM	£607
Inc. £75 Cashback* price you pay today	£682
EF 40mm f2.8 STM	£98.97
Inc. £20 Cashback* price you pay today	£118.97
EF 70-200mm f4 L IS USM	£722
Inc. £75 Cashback* price you pay today	£797
EF 50mm f2.5 Macro Lens	£201
EF-S 55-250mm f4.5-5.6 IS STM	£180
Inc. £20 Cashback* price you pay today	£200
EF-S 60mm f2.8 USM Macro	£260
Inc. £45 Cashback* price you pay today	£305
EF 300mm f4.0 L IS USM	£959
EF-S 10-22mm f3.5-4.5 USM	£332
Inc. £45 Cashback* price you pay today	£377
EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£509
EF-S 17-55mm f2.8 IS USM	£457
Inc. £45 Cashback* price you pay today	£502
EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£278
Inc. £20 Cashback* price you pay today	£298
EF-S 18-200mm f3.5-5.6 IS	£356
EF 24-70mm f2.8 L IS USM II	£1400
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8 L IS USM II	£1499
EF 70-300mm f4.0-5.6 L IS USM	£784
Inc. £110 Cashback* price you pay today	£894
EF 100-400mm f4.5-5.6L IS USM II	£1849
EF-S 10-18mm f4.5-5.6 IS STM	£161

Inc. £20 Cashback* price you pay today	£181
EF-S 55-250mm f4.5-5.6 IS STM	£200
EF 16-35mm f2.8 L Mk II USM	£1064
EF 24-70mm f4 L IS USM	£525
Inc. £150 Cashback* price you pay today	£675
EF 50mm f1.8 STM	£97
EF 28-300mm f3.5-5.6 L IS USM	£1795
EF 35mm f1.4L II USM	£1799



### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1199
20mm f1.8 G AF-S ED	£539
24mm f1.4 G AF-S ED	£1379
28mm f1.8 G AF-S	£495
35mm f1.8 G ED AF-S	£429
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E Micro	£1393
50mm f2.8 G AF-S ED Micro	£369
60mm f2.8 D AF Micro	£368
58mm f1.4 G AF-S	£1135
85mm f1.8 G AF-S	£339
105mm f2.8 G AF-S VR IF ED Micro	£619
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0E AF-S PF ED VR	£1639
NEW 500mm f4.0E FL AF-S ED VR	£8149
NEW 600mm f4.0E FL AF-S ED VR	£9649
10-24mm f3.5-4.5 G AF-S DX	£639
14-24mm f2.8 G ED AF-S	£1315
NEW 16-80mm f2.8-4G ED AF-S DX VR	£869
16-85mm f3.5-5.6 G ED AF-S DX VR	£429

17-55mm f2.8 G ED DX AF-S IF	£979
18-35mm f3.5-4.5G AF-S ED	£519
18-105mm AF-S DX f3.5-5.6 G ED VR	£195
18-140mm f3.5-5.6 G ED AF-S DX VR	£429
18-200mm f3.5-5.6 G ED AF-S DX VR II	£549
18-300mm f3.5-5.6 ED AF-S VR	£669
24-70mm f2.8 G ED AF-S	£1199
24-85mm f3.5-4.5 AF-S G ED VR	£346
24-120mm f4 G AF-S ED VR	£729
28-300mm f3.5-5.6 G ED AF-S VR	£655
55-200mm f4.0-5.6 G AF-S ED DX VR II	£254
55-300mm f4.5-5.6 G AF-S DX VR	£269
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£399
80-400mm f4.5-5.6 G ED AF-S VR	£1799
NEW 24-70mm f2.8E AF-S ED VR	£1849
NEW 200-500mm f5.6E AF-S ED VR	£1179
NEW 24mm f1.8G AF-S ED	£629

Macro OS HSM	£369
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-500mm f4.5-6.3 DG OS HSM	£759
70-200mm f2.8 EX DG OS HSM	£799
120-300mm f2.8 OS	£2609
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
150-600mm f5.0-6.3 S DG OS HSM	£1399
24mm f1.4 DG HSM A	£669
150-600mm f5-6.3 C DG OS HSM	£849
24-35mm f2 DG HSM A	£799

## SIGMA

### SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£359
35mm f1.4 DG HSM	£636
50mm f1.4 EX DG HSM	£319
70mm f2.8 EX DG Macro	£351
85mm f1.4 EX DG HSM	£649
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£668
8-16mm f4.5-5.6 DC HSM	£529
10-20mm f3.5 EX DC HSM	£379
12-24mm f4.5-5.6 EX DG HSM II	£569.97
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC Macro OS HSM	£299
18-300mm f3.6-6.3 C DC	

## TAMRON

### TAMRON LENSES - with 5 Year Warranty

180mm f3.5 Di SP AF Macro	£629
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
15-30mm f2.8 SP Di VC USD	£849
16-300mm f3.5-6.3 Di II VC PZD Macro	£399
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£679
28-300mm f3.5-6.3 Di VC PZD	£529
70-200mm f2.8 Di VC USD	£929
150-600mm f5-6.3 SP Di VC USD	£799
18-200mm f3.5-6.3 Di II VC	£169

Canon winter Cashback\* offer ends 13.1.16

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Sigma or Samyang lenses,  
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## Photo Bags & Rucksacks



### Whistler BP 350 AW Backpack

Perfect for carrying a pro DSLR with lens attached, 4-6 additional lenses, a flashgun and accessories.



Whistler:	
BP 350 AW	£257
BP 450 AW	£286

### Photo Sport BP 200 AW Black

Perfect for carrying a DSLR with lens attached, an additional lens, flash, accessories, a 2-litre hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.



Photo Sport BP:	
200 AW	£118
300 AW	£147



### Imagine More

### Manfrotto Pro Light 3N1 Backpacks

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.



3N1-25	£169
3N1-35	£199



### Anvil Slim Professional Backpack

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.

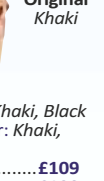


Anvil:	
Anvil Slim	£189.99
Anvil Super	£189.99
Anvil Pro	£209.99



### Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.



Canvas/Leather: Khaki, Black	£109
FibreNyte/Leather: Khaki, Sage, Black	£139
Small	£154
Large	£169
Pro Original	£169

## Computing



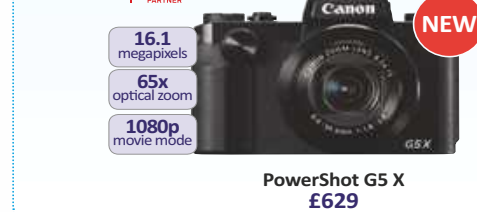
PIXMA Pro 100S	£375
PIXMA Pro 10S	£529
PIXMA Pro 1	£629



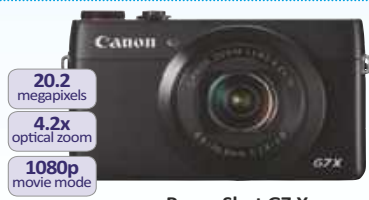
NEW Datacolor Spyder 5 Pro	£128
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## Digital Compact Cameras

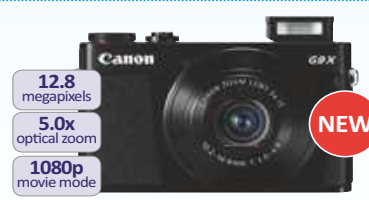
Digital compact camera batteries, cases and accessories are available on our website



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PowerShot SX610 HS	£164
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PowerShot S120	£186
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PowerShot SX60 HS	£285
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PowerShot G1 X Mark II	£458
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Canon Cashback\* offer ends 13.1.16



### WG-30 Red or Black

Ricoh GR II  
16.2 Megapixel with fixed f2.8 GR lens



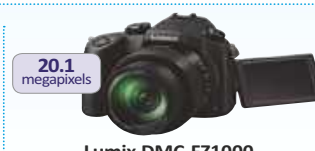
### Black or Silver



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Lumix TZ57	£139
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Lumix TZ70	£225
Inc. £40 Cashback* price you pay today	£265
Lumix FZ200	£268
Inc. £30 Cashback* price you pay today	£298

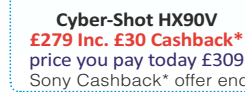
Panasonic Cashback\* offer ends 25.1.16



### Stylus TG-4



Stylus SP-100EE	£225
Stylus Tough TG-860 Black, Silver & White	£229
Stylus 1s	£379



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Cyber-Shot RX10	£548
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Cyber-Shot RX100 IV	£799
Inc. £50 Cashback* price you pay today	£849
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Cyber-Shot RX100 II	£349
Cyber-shot HX400	£258.99
Inc. £40 Cashback* price you pay today	£298.99
Cyber-shot WX500	£255



### Black or Silver

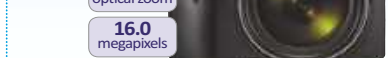


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FinePix X30 £284

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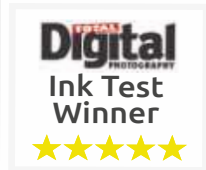
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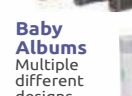
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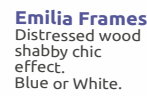
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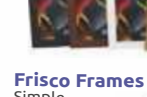
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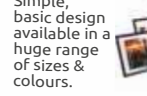
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EPSON	hp
<b>T0711-T0714 Cheetah Inks</b> Originals: Set of 4 <b>£32.99</b> Black 7.4ml <b>£8.99</b> Colours 5.5ml each <b>£8.99</b> <b>Compatibles:</b> Set of 4 <b>£14.99</b> Black 7.4ml <b>£4.99</b> Colours 5.5ml each <b>£3.99</b>	<b>Originals:</b> No.38 Colours 27ml each <b>£26.99</b> No.62XL Black 12ml <b>£21.99</b> No.62XL Colour 11.5ml <b>£23.99</b> No.300 Black 4ml <b>£10.99</b> No.300 Colour 4ml <b>£12.99</b> No.301 Black 3ml <b>£9.99</b> No.301 Colour 3ml <b>£11.99</b> No.301XL Black 8ml <b>£18.99</b> No.301XL Colour 6ml <b>£18.99</b> No.350 Black 4.5ml <b>£11.99</b> No.351 Colour 3.5ml <b>£14.99</b> No.363 Black 6ml <b>£13.99</b> No.363 C/M/Y/PC/PM each <b>£9.99</b> No.363 SET OF 6 <b>£39.99</b> No.364 Black 6ml <b>£7.99</b> No.364 PB/C/M/Y 3ml each <b>£6.99</b> No.364 SET OF 4 <b>£21.99</b> No.364XL Black 14ml <b>£13.99</b> No.364XL PB/C/M/Y 6ml each <b>£12.99</b> No.364XL SET OF 4 <b>£49.99</b> No.920XL SET OF 4 <b>£46.99</b> No.932XL SET OF 4 <b>£43.99</b> No.950XL SET OF 4 <b>£69.99</b>
<b>T0791-T0796 Owl Inks</b> Originals: Set of 6 <b>£72.99</b> Colours 11.1ml each <b>£12.99</b> <b>Compatibles:</b> Set of 6 <b>£19.99</b> Colours 11.1ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0801-T0806 Hummingbird Inks</b> Originals: Set of 6 <b>£49.99</b> Colours 7.4ml each <b>£8.99</b> <b>Compatibles:</b> Set of 6 <b>£19.99</b> Colours 7.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0871-T0879 Flamingo Inks</b> Originals: Set of 8 <b>£66.99</b> Colours 11.4ml each <b>£9.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 11.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0961-T0969 Husky Inks</b> Originals: Set of 8 <b>£69.99</b> Colours 11.4ml each <b>£8.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 11.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T1571-T1579 Turtle Inks</b> Originals: Set of 8 <b>£149.99</b> Colours 25.9ml each <b>£18.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T7601-T7609 Killer Whale</b> Originals: Set of 9 <b>£169.99</b> Colours 25.9ml each <b>£18.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>

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We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

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## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

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32GB	£22.99
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64GB	£24.99

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64GB	£34.99

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128GB	£82.99

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64GB	£56.99

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64GB	£99.99
128GB	£192.99

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32GB	£24.99

#### Sandisk Extreme 800X (120MB/s)

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64GB	£47.99
128GB	£94.99

#### Sandisk Extreme Pro 1066X (160MB/s)

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64GB	£82.99
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#### Delkin Professional 375X (56MB/s)

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#### Delkin USB2 Card Reader £9.99

#### Delkin USB3 Card Reader £19.99

#### Delkin SD Card (x8) Case £6.99

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## Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

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#### NB-4L for Canon £9.99

#### NB-5L for Canon £9.99

#### NB-6L for Canon £9.99

#### NB-7L for Canon £9.99

#### NB-9L for Canon £9.99

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#### EN-EL21 for Nikon £12.99

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#### D-Li109 for Pentax £12.99

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#### SLB-1674 for Samsung £12.99

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#### BX-1 for Sony £14.99

#### BY-1 for Sony £12.99

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#### NP-FH50 for Sony £19.99

#### NP-FW50 for Sony £24.99

### Battery Grips

Professional battery grips, made by Hahnel.

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#### D800/D810 for Nikon £84.99

#### D3300/D5300 for Nikon £74.99

#### D7100 for Nikon £84.99

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#### Universal Chargers £19.99

#### Unipal ORIGINAL £24.99

#### Unipal PLUS £29.99

#### Unipal EXTRA £29.99

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#### Hahnel TC Novo inc. 4xAA £8.99

#### Energizer Pro inc. 4xAA £14.99

#### Energizer 1 Hr inc. 4xAA £22.99

### Other Batteries

#### Pre-Charged Rechargeables

#### AA GP Recyko 3+1 FREE £5.24

#### AAA GP Recyko 3+1 FREE £5.24

#### AA Energizer Extreme (4) £8.99

#### AAA Energizer Extreme (4) £6.99

#### Standard Rechargeables

#### AA GP 2600mAh (4) £9.99

#### AA Lloytron 1300mAh (4) £3.99

#### AA Lloytron 2700mAh (4) £6.99

#### AAA Lloytron 1100mAh (4) £3.99

#### Lithium Batteries

#### AA Energizer Ultimate (4) £5.99

#### AAA Energizer Ultimate (4) £5.99

#### CR123A Energizer (1) £1.99

#### CR2 Energizer (1) £1.99

#### 2CR5 Energizer (1) £3.99

#### CRP2 Energizer (1) £3.99

#### CRV3 Energizer (1) £5.99

#### A544 Energizer Alkaline (1) £1.99

#### A23 Energizer Alkaline (1) £1.99

#### LR44 Energizer Alkaline (2) £1.99

#### CR2025, CR2032 etc £1.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

#### KOOD Slim Frame UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

#### KOOD Slim Frame Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

#### KOOD ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

#### Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

#### Marumi DHG Slim Frame Multi-coated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

#### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99



## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

#### P-Type: 84mm wide filters

##### Standard Holder £5.99

##### Wide Angle Holder £6.99

##### Filter Wallet For 8 Filters £9.99

##### Adapter Rings 49-82mm £4.99

##### Circular Polariser £27.99

##### ND2 Solid £12.99

##### ND2 Soft Graduated £13.99

##### ND2 Hard Graduated £13.99

##### ND4 Solid £12.99

##### ND4 Soft Graduated £13.99

##### ND4 Hard Graduated £13.99

##### ND8 Solid £14.99

##### ND8 Soft Graduated £15.99

##### ND8 Hard Graduated £15.99

##### Light Blue Graduated £12.99

##### Dark Blue Graduated £12.99

##### Light Tobacco Graduated £12.99

##### Dark Tobacco Graduated £12.99

##### Light Sunset Graduated £14.99

##### Dark Sunset Graduated £14.99

##### Starbursts x4, x6, x8 £17.99

##### Red/Green/Yellow each £14.99

##### Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

#### Z-Type: 100mm wide filters

##### Pro Holder £24.99

##### Adapter Rings 52-95mm £8.99

##### ND2 Solid £16.99

##### ND2 Soft Graduated £17.99

##### ND2 Hard Graduated £17.99

##### ND4 Solid £16.99

##### ND4 Soft Graduated £17.99

##### ND4 Hard Graduated £17.99

##### ND8 Solid £18.99

##### ND8 Soft Graduated £19.99

##### ND8



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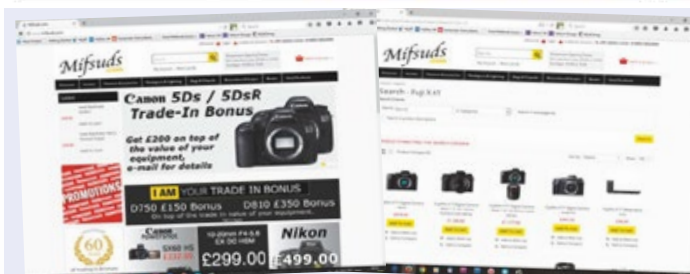
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# Final Analysis

## Roger Hicks considers...

'The Painters Project', 2014, by Eric Ceccarini and Marie Sulac

**G**randiose ideas are easy. It's carrying them out that's the problem. The Painters Project ([www.thepaintersproject.com](http://www.thepaintersproject.com)) is certainly grandiose: one photographer, ten models and 100 painters. Eric invited the painters to use the models' bodies as canvases for photographs that he would execute.

He had worked with all the models before and all are credited on the site. But why no men? The answer is simple enough: that was his vision. If you've as good an idea, using male models, go for it. We've already had something along those lines on this very page: Annie Leibovitz's photograph of Keith Haring.

Eric's pictures are mostly against neutral backgrounds. Inevitably, some work better than others. But which ones are 'better' will very much depend on your personal taste, and you may well change your mind from day to day. My own reactions ranged from puzzlement to laughing out loud, and from finding them amusingly erotic to finding them as unerotic as can readily be imagined when the subject is a beautiful woman with no clothes on. There were pictures that made me feel quite sorry for the women – some of them must have had to suffer for someone else's art – and pictures where I could see how much they were enjoying themselves.

It was difficult to choose just one painting/picture, but I chose this example because it reminded me of a classic fashion illustration. This is a pretty good trick when there are no clothes involved. Look closely and you'll see how the paint stops abruptly on the model's torso, simultaneously creating the impression of a fashion drawing and making the model look impossibly tall and slender (as they always do in fashion illustrations). The red streaks on the right create the impression of a movement, and then there is the 'sleeve' on the left arm and the apparent drape of fabric on the right buttock.

Looking closely is, however, the difficulty. Many will feel embarrassed to do so. Most agree that nudity, pornography, eroticism and the exploitation of women are not all automatically the same thing. Yet those who do sincerely believe that they are all



© ERIC CECCARINI/THE PAINTERS PROJECT/PAINTING BY MARIE SULAC

the same thing are extremely vocal, and this can distort our judgement. I freely admit that I cannot always fully separate eroticism and art: indeed, as here. But the closer I looked, the more I appreciated

the art of both Marie Sulac, the painter, and Eric Ceccarini, the photographer, and the brilliance with which both are combined. And the less I thought about the eroticism.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Yana Wernicke





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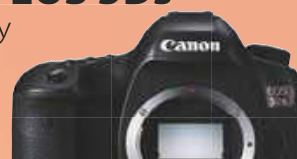


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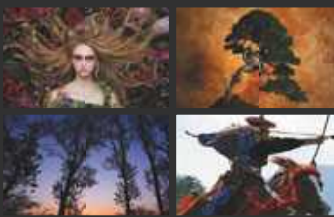


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